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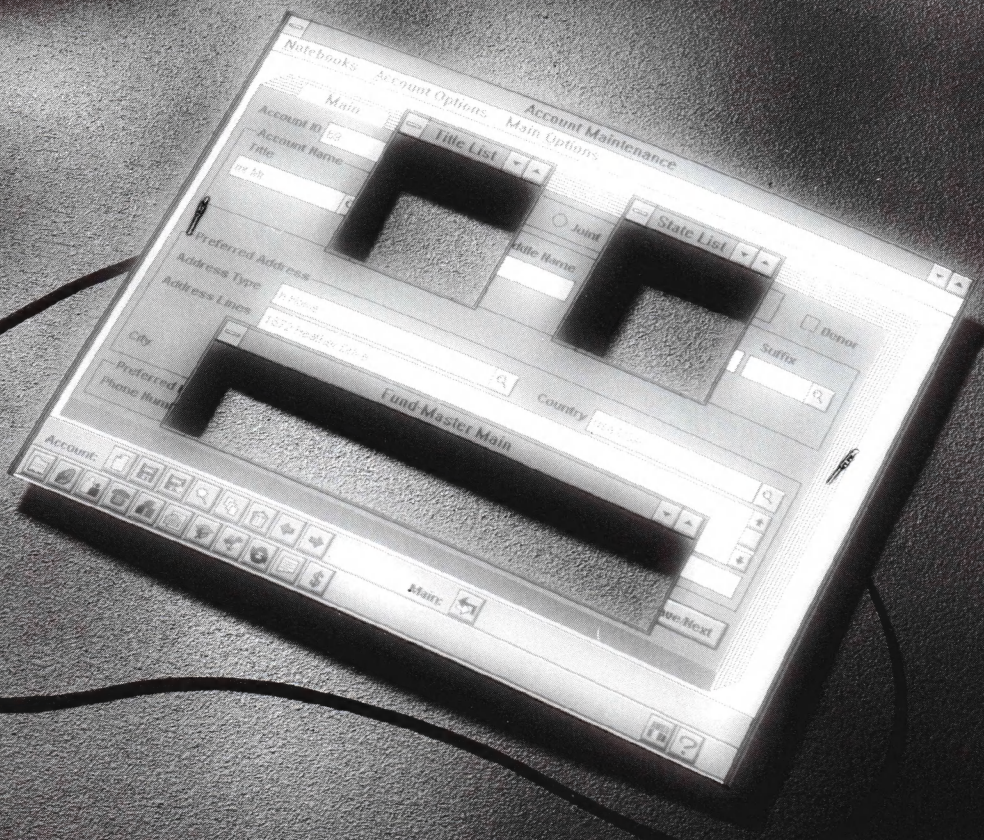
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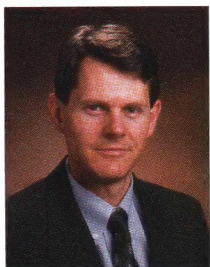
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Above: Private homes on Philadelphia's exclusive Society Hill play host to art museum visitors through Philadelphia Hospitality's tours (see p. 9). Photograph by John F. Anholt.

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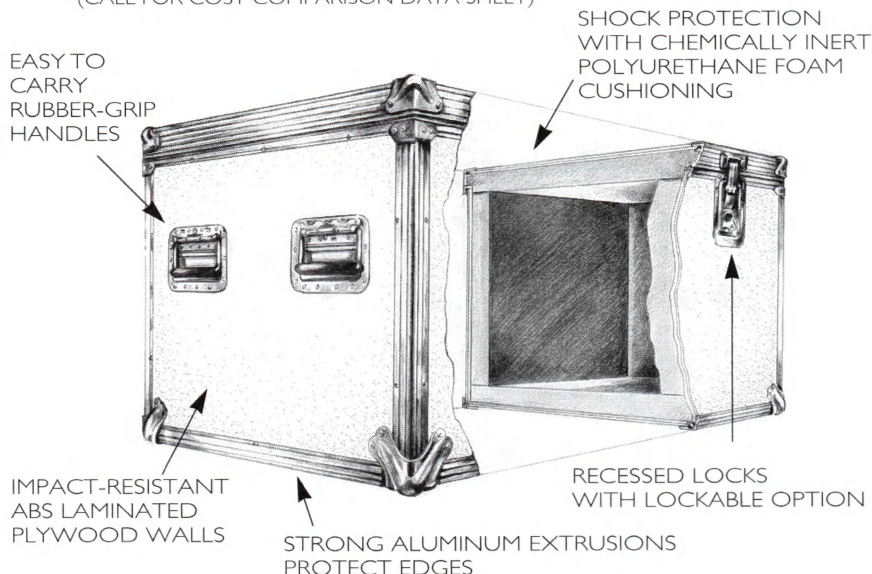
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Letters

A Model for Corbis?

Despite your determined detachment in "Whose 800-lb. Gorilla Is It?" (May/June 1996), mention of Bill Gates's Microsoft Corporation and the absence of any account of other providers of similar services may have left some readers with the misleading impression of Corbis as an omnivorous pioneer.

The Bridgeman Art Library in London is surely the model upon which Corbis has based its operations. It has been handling reproduction rights on behalf of museums for 25 years and represents more than 650 museums, galleries, and private collections worldwide. The interests of Bristol Museum and Art Gallery have been cared for by the library since 1982 and always with an unfailing professionalism and sensitivity, providing us with a vital income as well as easing a

demanding and expensive administrative burden. By acting as a central source of images for art publishers and others, it provides us with access to clients who cannot afford the administrative costs of contacting a large number of collections individually or, equally, who may not have a very specific idea of what they are looking for and in which museum they will find it. We benefit from their many years of experience in this field as well as from their investment in the expensive areas of technology, advertising, and marketing, which we could not ourselves afford. In addition to this, the library has enthusiastically embraced new technology. Fully computerized for more than a decade, its digitization project is now providing an internal image browsing system. CD-ROM catalogues, a web site, and a limited on-line service as part of its

EU-sponsored project, "Image-In."


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*Francis W. Greenacre
Curator, Fine Art
Bristol Museums and Art Gallery
Bristol, England*

Expanding the Field

I read with interest the article "Art Museum Directors: A Shrinking Pool?" (Forum, May/June 1996), whose thrust seemed only to seek ways of encouraging and training curators for top museum jobs. Certainly another avenue entails expanding the type of person who could move into this position. Riley and Urice search for someone who understands collections and exhibitions, works with diverse constituencies, raises money, acts

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as an administrator, etc. There is a group of museum professionals who already do these tasks: they are educators. Art museums have produced many successful directors whose background has primarily been in education, the other major programmatic area of museums, yet this type of preparation is not mentioned in the article.

If, by targeting only curators, the authors really infer a need for an intimate understanding of the power of works of art, there are many people who have shown that commitment by pursuing advanced degrees, only to be unable to find a curatorial position when they finish. Because of their dedication to the field, they enter other types of museum jobs such as publications, public relations, development, and administration. Some continue to pursue their academic subjects through teaching, lecturing, and writing. A comparable group is museum people who began as artists. There now exists little encouragement for these people to combine their aesthetic inclination with their acquired administrative skills to become a director.

Last, the authors use the analogy of the university, yet many academics resent the time spent pursuing administrative work that takes away from their teaching and research. While there may be numerous candidates for presidencies, the academic field is strewn with departments searching desperately for a chair—even for one year. I believe that those people who desire a leadership position—whether in universities or museums—are a small group who place themselves on the acknowledged track to do this. If others are not so inclined, they should not be prodded.

Change does not happen when people only replicate their past behaviors. What the field needs is an expansion of the number and diversity of streams feeding into the directorial pool.

Helen M. Shannon
New York

Directors' Plight

I enjoyed the May/June issue, especially "Art Museum Directors—A Shrinking Pool?" However, I take issue with segre-

(Please turn to Letters, page 71)

M Notes

Insider Art

There were different ways to see the blockbuster Cézanne exhibition this past summer at the Philadelphia Museum of Art. You could call weeks ahead and hope for tickets, then brave the crowds packing the galleries in appreciation of the French master's work. Or, for a price, you could arrive an hour before the museum opened to the public and enjoy a private tour led by a curator, then be driven to a nearby country club for an exquisite lunch, French wines included, followed by a leisurely stroll through Longwood Gardens and, later, dinner at a private home, circa late-18th century, on Philadelphia's exclusive Society Hill.

The latter, decidedly upscale way is courtesy of Philadelphia Hospitality, Inc., which describes itself as the country's only nonprofit organization providing "inside access" to a city's cultural attractions and to some of the people who help organize and fund them. At a time when the phrase "cultural tourism" is on the lips of so many museum directors, here is one model that seems to work very well.

Philadelphia Hospitality was founded in 1982 by a small group of civic leaders concerned by the stubborn perception of Philadelphia as a boring, second-class city (possibly due in part to the W. C. Fields factor: the comedian's gravestone bears the epitaph "I'd rather be in Philadelphia"). Longtime Philadelphians know the reality to be very different. Few American cities can rival Philadelphia for its cultural institutions and historical sites, or even match those along the single thoroughfare of the Ben Franklin



Owners of lovely Philadelphia homes open their doors to Philadelphia Hospitality tours.
Photograph by John F. Anholt.

Parkway, the European-style boulevard that runs from the massive, ornamental city hall to the steps of the Philadelphia Museum of Art.

Armed with the facts, Mrs. Fairfax Leary, Jr., and a few other privileged members of the city's older families formed Philadelphia Hospitality, a nonprofit, privately funded organization devoted to presenting the "real" Philadelphia. The tours have attracted visitors from the upper reaches of the corporate world, people likely to appreciate the specially designed itineraries that include dinners in the private homes of Philadelphia Hospitality's wealthy and well-endowed supporters (the group's board of advisors includes names like Annenberg and Goodyear). But a tour "can be tailored to any interested group,"

says Executive Director Molly Tobin Espey, a genuinely enthusiastic city booster who formerly directed travel programs for the World Affairs Council of Philadelphia and holds a master's degree in Japanese studies. "We see ourselves as an arts-support organization," she says, adding that the intention has never been to create tours that only the wealthiest can afford.

The groups are kept small, typically 20 to 30 people, to preserve a sense of intimacy. Prices for a three-day, two-night tour built around the Cézanne exhibit and including visits to the Barnes Foundation, the Rodin Museum, and Longwood Gardens, lunch at an area country club, and dinner in a private home run from \$550 to \$700, based on hotel rates. But tour itineraries can vary

significantly, depending upon a visiting group's primary interest.

Museums have been prominent in supplying not just the culture but the tourists. New York's Metropolitan Museum of Art, London's National Portrait Gallery, The National Gallery of Canada, and the Kimbell Art Museum of Fort Worth are among recent Philadelphia Hospitality clients sending delegations of their own friends, members, and staff. Espey describes Philadelphia Hospitality's typical clients, or guests, as "afficionados," culturally sophisticated individuals "who appreciate an inside look at what the city has to offer." Diners in the private homes, often historically significant structures, are a high point of the tours, she says. "[The owners] are people who are arts supporters, or collectors. They're very proud of their homes and their artwork, and they really get a kick out of introducing it all to other people and talking about it."

The organization is funded primarily by its own members and volunteers—some 500 at latest count—with addition-

al corporate and foundation support, as well as a yearly fund-raising event. Their goal is not to generate income but interest. "Client income," says Espey, "only covers our own direct costs, plus a very modest administrative fee." The group employs five full-time staff members and has an annual operating budget of \$265,000. They estimate that they have introduced thousands of visitors to the finer side of Philadelphia in the past 14 years—nearly 2,000 in the last year alone. The group calculates that its visitors have generated some \$930,000 for the city's cultural institutions, hotels, and restaurants in the current fiscal year. "But the real effect of what we do is immeasurable," Espey says. "It's not reflected in dollars, but in good will."

Espey and the members of Philadelphia Hospitality are proud of their status as a self-sustaining nonprofit not dependent on government support for the service they provide the city. "It's in the spirit that many of our members have, supporting and promoting the art and culture of the city," says Espey. The

response of visitors, she adds, has been overwhelmingly positive. "Our clients often say to us, 'This is such a great idea, why don't we have something like this in our own city?'" —*John Strand*

Too Good To Be True

A growing number of nonprofit organizations, including at least one museum, have been targeted by a Nigerian-based scam that has been operating in the United States since the late 1980s and even longer internationally. Until recently, churches and hospitals were popular targets. Then in April, Kentucky's Louisville Science Center received a fax from a Nigerian law firm stating that a deceased client had bequeathed \$250,000 to the museum.

According to Executive Director Gail Becker, the museum has no obvious connection to Nigeria. "The only thing that crossed my mind when the fax came in is that the University of Louisville has foreign students," she says. "I thought maybe there was a Nigerian student who

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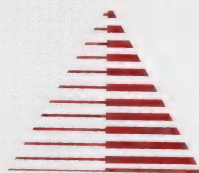
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had studied in Louisville and had some kind of attachment to the community.”

In fact, the fax was part of a scam known as “advance-fee fraud,” designed to convince individuals and organizations that they can obtain millions of dollars with little effort. There are several variations to the scheme, but in most cases the potential victim is sent an unsolicited letter on official-looking stationery from an alleged Nigerian firm. Generally, for-profit companies, which also have been targeted by the scam, receive proposals for lucrative business deals, while nonprofits are informed that they are beneficiaries of a bequest. Organizations that respond favorably to the letter are then asked to pay an advance fee—supposedly to cover taxes, or lawyers’ or probate fees—before their money can be released.

The promised windfall, however, never materializes. Instead, the con artists often discover “oversights and errors” in the deal, requiring additional payments and stretching the scheme over several months.

From the start, Becker was intrigued but skeptical. “The day the letter came in,” she says, “I happened to be talking to one of my board members,” a CEO who had heard about several scams. “And he laughed and he said, ‘Go ahead, but it’s going to lead to nothing.’”

Becker faxed a letter to the law firm, requesting more information about the gift and the donor, Lady Kiko Kawashima Adetola, a Japanese woman who had married a Nigerian. Did she have a particular connection with Louisville? Did she ever live there or have relatives or friends who did? “Please understand that, while extremely grateful, we cannot accept Lady Kawashima Adetola’s testamentary gift until we have more information,” she wrote.

The response from the law firm was a faxed copy of Lady Adetola’s will, which listed the Louisville Science Center as one of several beneficiaries. “This was our proof that it was a scam,” says Becker. “The will was dated Nov. 21, 1993, and we did not change our name [from the Museum of History and Science] to

Louisville Science Center until Feb. 10, 1994.”

A few days later, Becker received more evidence: a request for a bank transfer in the amount of \$15,500 for probate and legal fees “to secure the release of the legacy to your organization.” At that point, Becker knew she had to end the museum’s association with the law firm. “Cease and desist! This is a scam,” she faxed back. “The Louisville Science Center wishes to have no further contact with you.” She never heard from the firm again.

According to Craig Spraggins, assistant to the special agent in charge, U.S. Secret Service Financial Crimes Division, any organization with a listing in a phone book, association directory, or trade journal is a potential victim. “They have been targeting anyone, quite frankly, who casts a shadow,” he says. “There’s no end to the information out there that will enable them to get addresses, phone and fax numbers, and names.” The con artists often do not target a single company, but send out



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simultaneous mailings or faxes to a variety of places. It was one of these generic solicitations that was sent to the Louisville Science Center. The initial fax was addressed to "Sir," with no mention of the museum's name or address, but requesting "relevant and necessary proofs of identity." Only after Becker replied—using the museum's letterhead—did she receive the copy of the will that listed the Louisville Science Center by name.

Becker was cautious in her dealings with the law firm, but others have not been as savvy. The Financial Crimes Division receives up to 100 phone calls and between 200 and 500 pieces of correspondence a day from victims and potential victims. "The fact that everyone thinks that no one is falling [for] these schemes is totally erroneous," says Spraggins. "We find it to be one of the largest fraud schemes being perpetrated at present." And the consequences can be tragic. The Secret Service reports that in June 1995, an American involved in one of the scams was murdered in Lagos,

Nigeria, and several other people are listed as missing.

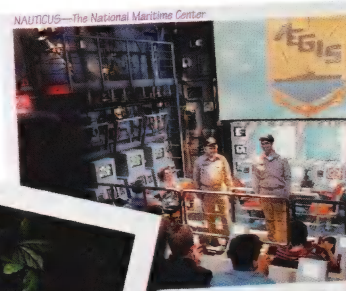
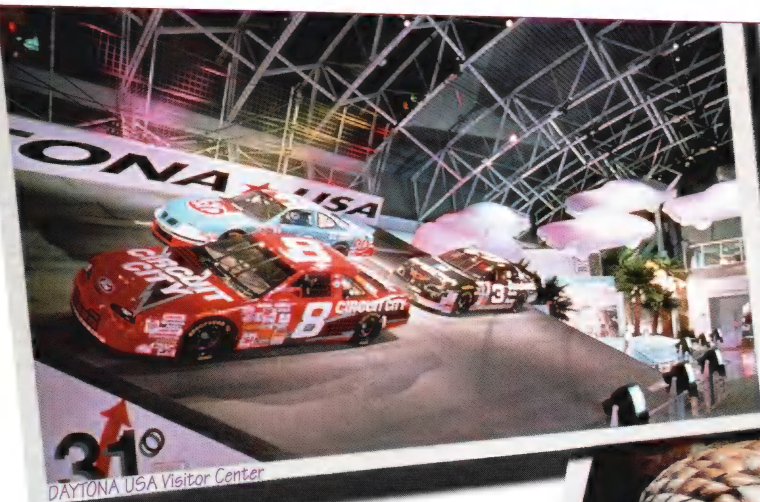
Though his staff has "physically stopped 3,000 people from getting on a plane to Lagos with money in their pockets" and has interviewed 17,000 others, Spraggins finds that discouraging people from participating in the schemes has been an uphill battle. "The public has a very short selective memory," he says. "And if this is not continually put before them, they have a tendency to say, 'They must mean someone else; that could never happen to me.'"

No one knows exactly how much money the scam has stolen thus far. One reason may be that many victims are embarrassed or afraid to admit that they have been taken. "There is a figure that the State Department or Department of Commerce put out of \$250 million a year," says Spraggins. "That is a gross understatement. There is no way right now to assess the damage. It is in the hundreds of millions, and in the overseas theater, it is probably in the billions."

Spraggins asks museums to be wary of potential donations from Nigeria because, he says, the advance fee schemes all originated in the West African country. Calls to the Nigerian embassy in Washington, D.C., were not returned, but according to a report issued by the Secret Service, the Nigerian government blames mass unemployment, extended family systems, the desire to get rich quickly, and, especially, the greed of non-Nigerians, for the growth of the scam.

The U.S. Department of Justice is working with Nigerian law enforcement officials to apprehend the con artists, and some arrests have been made. But instances of advance-fee fraud are on the rise. Despite laws that have been enacted recently in Nigeria, says Spraggins, the swindlers are "operating right now with what looks to be impunity. So until the situation is addressed on that end, it's going to be very difficult for us to do anything."

Becker felt it was important to publicize the Louisville Science Center's experience because "the temptation [to



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museums] is tremendous. Probably our entire staff knew about it. It was so exciting; we were going to get this money." She reminds museums not to accept any donations without first checking with legal counsel.

Spraggins asks institutions that receive such solicitations to send the original fax, or the letter and the Nigerian-postmarked envelope to the U.S. Secret Service, Financial Crimes Division, 1800 G St. N.W., Room 942, Washington, D.C. 20223. "Most of these situations emanating out of Nigeria are certainly suspect," he says. "We're not saying that all of them are frauds, but you should be very cautious in your dealings with them. If it sounds too good to be true, it usually is."—*Jane Lusaka*

Arts for Anti-Violence

On Bennington near Curtis St. in East Boston stands an 11-by-25-foot billboard that reads: "Art Against Violence." Next to these words, two large hands with red drops radiating from the fingertips stretch out over multicolored pastel panels; to the right, an outline of a boy bounces a ball amid sketchy faces, body parts, and toys.

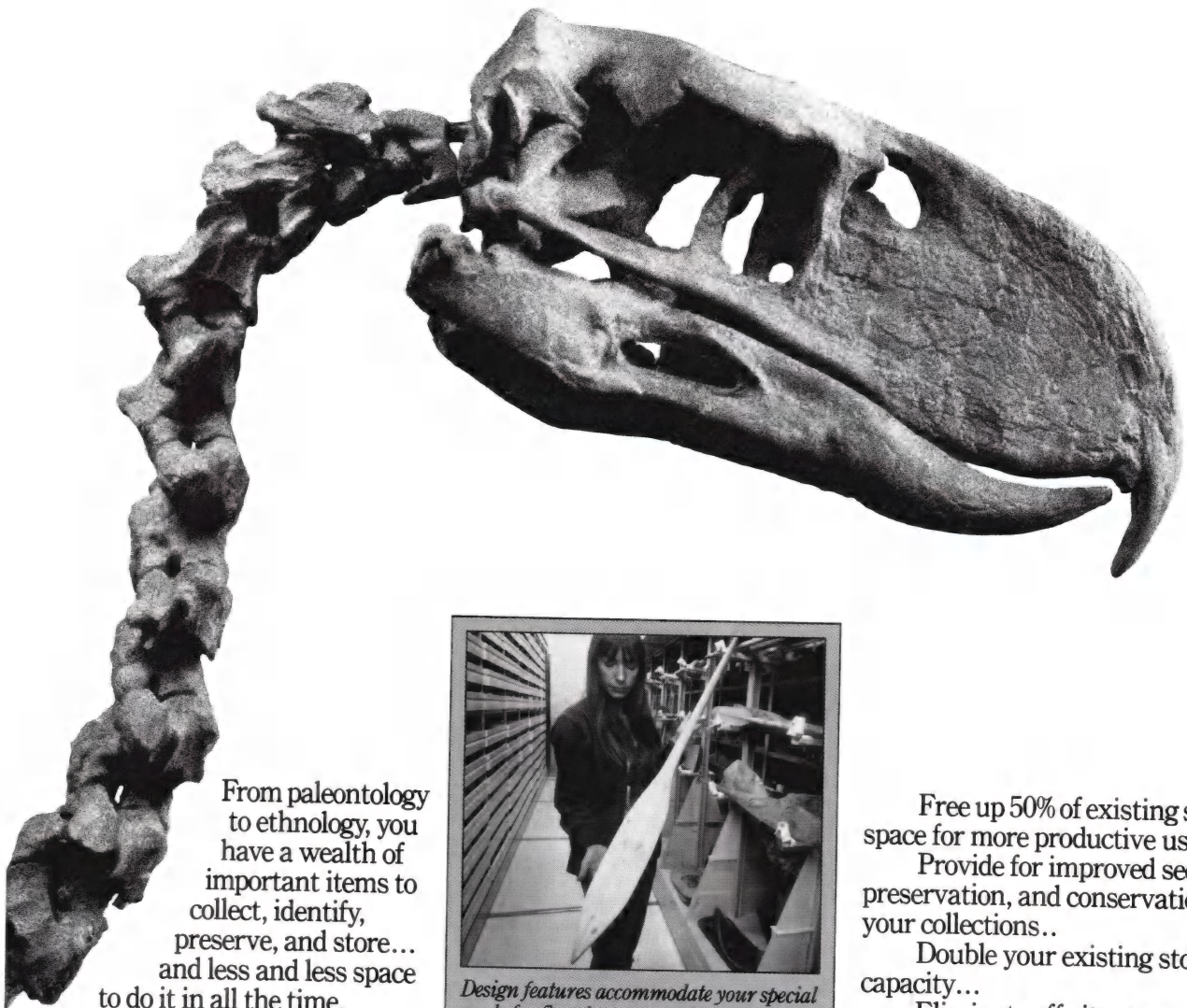
This work, among others, is the result of a collaboration between Boston public school students and teachers and the School of the Museum of Fine Arts (which offers diploma and undergraduate- and graduate-degree programs in the visual arts) on an anti-violence campaign called the Getting Along: Project Against Violence. Since May, students from 17 Boston schools—16 elementary and one high school—have worked with Museum School students and their professor, Mark Cooper, to create a mural and billboards that were displayed near schools in June and July. This fall, middle and high school students will create more billboards and works for Boston metro-area buses, subways, and trains.

"The idea has been to give young people a voice," said Cooper. "I felt like the news often picks up on the negative, but most people do want to get along . . . This felt like a way to participate rather than wish we didn't live in such a violent world."

(Please turn to M Notes, page 69)

Museum News September/October 1996

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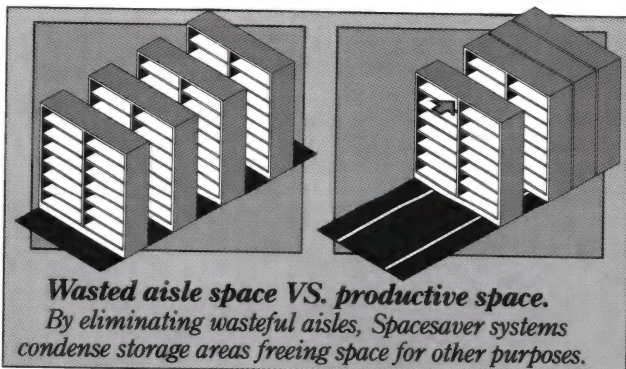
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Calendar

In the Spirit of Resistance: African-American Modernists and the Mexican Muralist School

In the early years of the civil rights movement, African-American artists looked for ways to combat derogatory stereotypes and the notion that black Americans lacked a cultural heritage. Many found inspiration in the works of Mexican painters, muralists, and print-makers who often depicted politicized historical narratives, celebrated traditional folk culture, and portrayed folk heroes in larger-than-life form. On display in this exhibition—organized by the American Federation of Arts, the Studio Museum in Harlem, and the Mexican Museum—are 100 works that illustrate the common themes in Mexican and African-American art during the 1930s, '40s, and '50s.

October 3–
December 1, 1996:
Studio Museum in
Harlem, New York

January 3–
March 2, 1996:
African American
Museum, Dallas

March 26–
May 25, 1997:
Edsel and Eleanor Ford
House, Grosse Pointe
Shores, Mich.

June 20–August 17, 1997:
California Afro-
American Museum,
Los Angeles



September 12–
November 9, 1997:
Diggs Gallery,
Winston-Salem State
University, N.C.

Artistic License: The Duck Stamp Story
In 1934, Congress passed the Migratory Bird Hunting Stamp

Act—which requires waterfowl hunters to purchase and carry a federal duck stamp, a type of hunting license. To date, the program has raised approximately \$450 million for the Migratory Bird Conservation Fund, which is administered by the

Fish and Wildlife Service. “Artistic License: The Duck Stamp Story” depicts the history of the federal duck stamp program, highlighting the role it has played in waterfowl and wildlife preservation. Duck stamps, original sketches, etchings, and

die proofs are displayed in a gallery with new fiber-optic lighting technology designed to enhance viewing of the artifacts.

Permanent installation:
National Postal Museum, Smithsonian Institution, Washington, D.C.

Landforms/Lifeforms

This exhibition uses displays and interactive elements to interpret the geology and paleontology of the northern Rocky Mountain region. Visitors can trace the history of the area, from the rocky landscape of 3.8 billion years ago to more than 260 million years ago when crustal plates began to cover the surface of the earth. Dioramas depict life as it developed over time, including the first fish to crawl out of the water, the ancestor of modern mammals and birds.

Permanent installation:
Museum of the Rockies, Montana State University, Bozeman.

Mistress of the House, Mistress of Heaven: Women in Ancient Egypt

This exhibition looks at the various roles played by women—servants, priestesses, and queens—in ancient Egypt, as well as the ways artists depicted women of differing



social classes. More than 250 works of art are divided into four sections: Private and Public Life, Queens and Female Royalty, Female Deities, and Women in the Afterlife. This last examines funerary objects that were prepared for women, as well as the requirements for continued existence in the hereafter. Objects on display include a painted wooden coffin; portraits of Hatshepsut, Nefertiti, and other Egyptian queens; and gold, silver, and faience jewelry.

October 20, 1996-January 5, 1997:
Cincinnati Art Museum

February 21-May 18, 1997:
Brooklyn Museum

Meret Oppenheim: Beyond the Teacup

Swiss artist Meret Oppenheim (1913-1985) first gained international attention in 1936 when, at the age of 23, she was asked to contribute to an exhibition of surrealist work. Her *Object (Breakfast in Fur)*, a fur-covered teacup, soon became a symbol for surrealism. But Oppenheim never identified herself with any particular artistic style. During her 54-year career, she often changed themes and media, believing that "every idea is born with form." On display in this exhibition, organized by Independent Curators Inc., are works such as sculpture, jewelry, and furniture, which tell the story of Oppenheim's life and work inside

and outside the surrealist world.

Through October 9, 1996:
Solomon R. Guggenheim Museum, New York

November 2, 1996-January 12, 1997:
Museum of Contemporary Art, Chicago

February 6-April 7, 1997:
Bass Museum of Art, Miami Beach, Fla.

May 10-July 6, 1997:
Joslyn Art Museum, Omaha, Nebr.

Polar Bear Plunge

"Polar Bear Plunge," the San Diego Zoo's first arctic tundra environment, is home to polar bears and other arctic animals. Two adult bears and two cubs divide their time among a 130,000-gal-

lon pool; 5,500 square feet of tundra land; and a five-bedroom arctic cave, complete with sun room and salt water pool. Behind the bears, separated by large moat, are reindeer and fox habitats; a marsh with flowering plants, cattails, and bullrushes; a duck pond; and a walk-through aviary with more than a dozen species of birds.

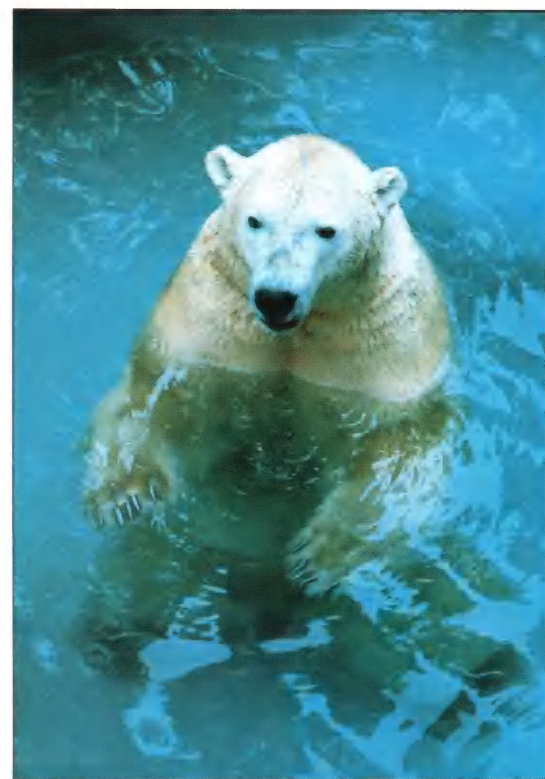
Permanent installation:
San Diego Zoo

actually a giant sand-box with buried objects—to construct a history of the people who used it. A network of computer stations called the Idea Exchange enables visitors to compare their experiments and inventions to those of other museum-goers, and record their own results and conclusions on video.

Permanent installation:
Museum of Science, Boston

Southern Arts and Crafts 1890-1940

In the years before World War II, a 19th-century English arts and crafts movement flourished in the United States. All over the country, designers and artists, dissatisfied with the mass-produced objects manufactured in factories, formed guilds that promoted



Left: Jacob Lawrence, *Harlem Series No. 20: In the Evening Evangelists Sing and Preach on Streetcorners* (1943). From "In the Spirit of Resistance."

Above: *Shabti of Henuttawey and Maatkara*. Two depictions of women from the 21st dynasty in ancient Egypt.

Right: A polar bear takes the plunge at the San Diego Zoo.



William Waldo Dodge, Jr.'s silver bowl is one of 500 works of folk art on display in "Shaping Traditions."

the creation of hand-made objects. The South, at the time a largely agrarian society based on family and folk culture, soon became a major center for the production of arts and crafts. "Southern Arts and Crafts 1890-1940" examines how ideas from the national movement were combined with family traditions to create artistic forms unique to the South. The exhibition, a revival of the Mint Museum of Art's inaugural exhibition, "Handicrafts of the Southern Highlands," was organized in honor of the museum's 60th anniversary.

Through September 29, 1996:
Mint Museum of Art, Charlotte, N.C.

November 7-December 29, 1996:
Morris Museum of Art, Augusta, Ga.

January 19-March 29, 1997:
Birmingham Museum of Art, Ala.

Hall of Mirrors: Art and Film Since 1945

Artists and filmmakers often collaborate to create new forms of artistic expression. In the process, the lines between art and film are often blurred, and the two media begin to reflect each other. This exhibition, organized by the Museum of Contemporary Art, Los Angeles, depicts the relationship between cinema and the visual arts over the past 50 years. On display are films, art objects, and installations by approximately 90 artists and filmmakers—including Edward Hopper, Akira Kurosawa, Andy Warhol, and Cindy Sherman—that examine how art and film both portray and distort real life.

September 21, 1996-January 5, 1997:
Wexner Center for the Arts, Ohio State University, Columbus

June 15-August 15, 1997:
Palazzo Delle Esposizioni, Rome, Italy

October 11, 1997-January 21, 1998:
Museum of Contemporary Art, Chicago

Shaping Traditions: Folk Arts in a Changing South

This exhibition traces the evolving aspects of southern folk culture, telling the story of how artists melded African-American, Native American, and European designs and techniques to form new traditions. On exhibit are over 500 works, including handcrafted pottery, woodwork, basketry, weaving, quilting and metalwork. Visitors also can listen to blues music, a Creek Indian stomp-dance chant, hymns, spirituals, gospel songs, and chanted preaching, as well as learn about the lives of several folk artists. "Shaping Traditions" closes with a look at how the region's folk culture has been transformed by 20th-century modernization.

Permanent installation:
Atlanta History Center

Louis Rémy Mignot: A Southern Painter Abroad

During the mid-19th century, Louis Rémy Mignot (1831-1870) was considered one of the most talented American landscapists of his generation. Born and raised in Charleston, S.C., he achieved fame with paintings of South American vistas. Yet only a few years after his death, his paintings were largely forgotten. Prior to this retrospective, the most recent showing of his paintings was in 1876. The North Carolina Museum of Art organized this exhibition surveying Mignot's entire career, with emphasis on his work in New York as a member of the Hudson River School. On display are scenes of Niagara, N.Y., Holland in winter, mountains in Ecuador, and castles in the English countryside.

October 19, 1996-January 19, 1997:
North Carolina Museum of Art, Raleigh

February 20-May 11, 1997:
National Academy of Design, New York

Lari Pittman

The work of California artist Lari Pittman (b. 1952) often reflects his diverse heritage—his mother was a Colombian Catholic, his father, a Presbyterian of

German and English descent—and his experiences as a gay man living in modern Los Angeles. In 1985, he was shot during an attempted burglary. After a lengthy recuperation, he returned to work—initially painting morose images of ruin and desolation. But eventually, Pittman decided that being an artist was more important than being a victim, and he began to paint celebratory images of forgiveness, kindness, hope, and faith. In time, he says, his art became a conversation "between me and the world." This exhibition, organized by the Los Angeles County Museum of Art, is a chronological survey of Pittman's work, before and after the shooting. On display are 35 paintings, such as *This Wholeness*, *Beloved and Despised*, *Continues Regardless* (1990), which depicts people working, playing, socializing, making love, and dying.

Through September 8, 1996:
Los Angeles County Museum of Art

September 20-December 31, 1996:
Contemporary Arts Museum, Houston

February 8-April 7, 1997:
Corcoran Gallery of Art, Washington, D.C. **M**

People

Linda S. Ferber to acting director, and **Roy Eddey** to acting president, Brooklyn Museum.

Thomas Sokolowski to director, Andy Warhol Museum, Pittsburgh.

Timothy F. Harley to director, Huguenot Historical Society, New Paltz, N.Y.



Mary Jane Arden to director of exhibits and graphic arts, **Tahli D. Silber** to marketing communications coordinator, and **Flossy A. Owens** and **Adrienne Johnson** to museum educators, Delaware Museum of Natural History, Wilmington.



Amelia Stringer to manager of public affairs, **Rebecca Cohen** to assistant development director, **Johanna L. Plummer** to curator of education, and **John Harff** to finance officer, Center for the Fine Arts, Miami.



Meg Johnston to development assistant, **Melinda Smith** to marketing director, **Nikki Mattei** to membership coordinator, **Lynnette Watts** to administrative assistant, **Hal Prestwood** to assistant registrar, and **Wendy Lair** to assistant membership coordinator, Arkansas Arts Center, Little Rock.

MaryAnn Barron to director of community relations, Frye Art Museum, Seattle.

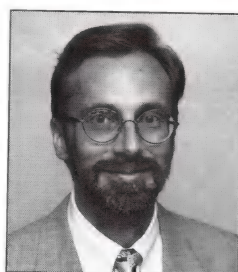
Carol Murphy to administrator, and **Jeffrey Grove** to assistant curator, Akron Art Museum, Akron, Ohio.

Stephen Eason to director of marketing and development, **Missy Matthews** to marketing coordinator, **Niki Bush** to public affairs coordinator, and **Megan Davis** to grants coordinator, Museum of Science and History, Fort Worth, Tex.

Samuel Taylor to curator of education, California Academy of Sciences, San Francisco.

Rebecca Lamb to executive director, **Katherine Douglas** to public relations coordinator, **Susan Granados** to registrar, and **Jeanne Weil** to director of education, Colburn Gem & Mineral Museum, Asheville, N.C.

Bruce Courson to director, Sandwich Museum of Glass, Sandwich, Mass.



Barry Van Deman to vice president for program and science, Orlando Science Center, Fla.

Wayne C. Starnes to curator of fishes, and **Bill Hasse** to tropical education coordinator, North Carolina Museum of Natural Sciences, Raleigh.

Janice Victoria McLean to executive director, Museum of Western Colorado, Grand Junction.

Christopher J. Reich to director, Putnam Museum of History and Natural Science, Davenport, Iowa.

Dennis H. Parks to curator, Museum of Flight, Seattle.



Jennie Ashlock to education coordinator, Cape Fear Museum, Wilmington, N.C.

Peter Apgar to director, Morris-Jumel Mansion, New York.

Karen S. Brockman to director, and **Nadine Escamea** to photo archivist, Oneida Nation Museum, Oneida, Wis.

Mark Tomlinson to executive director, and **Sharon Goldstein** to educational coordinator, Rachel Carson Homestead, Springdale, Pa.



Elizabeth M. Holland to museum specialist, special collections and preservation division, Chicago Public Library, Harold Washington Library Center.

Ruth Messer to membership manager, State Historical Society of Iowa, Des Moines.

Steven S. High to executive director, Nevada Museum of Art, Reno.

William C. Lazenby to curator, and **Arthur W. Bergeron** to historian, Pamplin Park Civil War Site, Petersburg, Va.

Lee D. Breeden to development liaison, Gibbes Museum of Art, Charleston, S.C.



Susan Griswold to collection information manager, and **Ellie Vuilleumier** to registrar, Museum of Art, Rhode Island School of Design, Providence.

Thomas M. Exton to vice president for development, and **John T. Landi** to vice president for external relations, New York Botanical Garden, Bronx. **M**

Please send personnel information to Jane Lusaka, Associate Editor, Museum News, AAM, 1225 Eye St. N.W., Suite 200, Washington, DC 20005.

Noteworthy



Architectural models preview the revamped Phoenix Art Museum's Central Avenue building (above) and outdoor sculpture pavilion (below).



A steady growth in attendance since 1990 to more than 210,000 visitors annually has led to the renovation of the **Phoenix Art Museum**, which celebrates the completion of construction in late September. The museum has doubled its size from 73,000 to 160,000 square feet, an expansion that consumed the city's old public library and cost \$25 million. Phoenix voters approved the allocation of \$20 million in general obligation bonds for the renovation in 1988; the remaining funds came from the private sector. Phoenix-based architects Lescher and Mahoney/DLR Group, in association with the New York design firm Tod Williams/Billie Tsien and Associates, created new galleries for the museum's collections of 20th-century, American, Asian, European, and Spanish colonial art; clothing; and decorative arts. The designers also renovated a hands-on gallery called ArtWorks, where children and adults can learn about various ways to interpret art. Storage facilities, classrooms, studios, and offices were enlarged and renovated, and the museum's two reference libraries were moved to the street level for easier public access. Additional features of the three-story building include an expanded lobby, a 300-seat theater, a hall for community events, a visitor-orientation theater, and a covered 4,500-square-foot sculpture pavilion.

In August, the **Sterling and Francine Clark Art Institute**, Williamstown, Mass., celebrated its 40th anniversary with the unveiling of a 12,000-square-foot expansion. The new areas, designed by Ann Beha Associates, Architects, Boston, include a library, administrative offices, and a gallery for special exhibitions, as well as additional space for the Clark's art history graduate program, co-sponsored by Williams College, and the Bibliography of the History of Art, a Getty Trust Program that is housed at the institute. The expansion adjoins the Clark's 1973 addition, an 82,000-square-foot building designed by architect Pietro Bel-

luschi and the Architects Collaborative.

The Great Lakes Science Center, a museum that explores the environment's relationship with science and technology, opened in Cleveland this summer. Visitors can discover what it's like to pilot a blimp, touch a simulated tornado, and see their hair stand on end at the Bridge of Fire, which generates 200,000 volts of static electricity. Located on the edge of Lake Erie, the science center has 64,000 square feet of indoor exhibit space and more than 12,000 square feet of outdoor exhibit terraces. Architects E. Verner Johnson and Associates also designed a 10,000-

square-foot, 100-foot-high entryway that provides visitors with a view of the city's skyline.

Western Heritage Museum, housed in Omaha's former Union Station, completed the first phase of a \$22-million renovation this summer. Changes to the interior include a new roof and new mechanical and electrical systems. Designers Henningson, Durham, & Richardson, Inc., also restored the main waiting room—where lifelike sculptures depict travelers from the 1930s, '40s, and '50s—to match the building's original art deco style. The second phase, to be completed next year, will renovate

the East Gallery (the station's former dining room).

The Hillerich & Bradsby Co., manufacturers of the Louisville Slugger baseball bat, has opened the **Louisville Slugger Baseball Museum and Visitors Center**. The entrance features a 120-foot, 68,000-pound steel bat, which appears to lean against the offices next door. Inside, the 14,000-square-foot museum has interactive displays and exhibits about Hillerich and Bradsby and the history of baseball. The last stop on the tour is the company's manufacturing facility, where visitors can see how wooden bats are made.

National Air and Space Museum, Smithsonian Institution, Washington, D.C., opens a new interactive gallery in September. Visitors to "How Things Fly" can experiment with the properties of gravity and air, learn how a pilot controls a plane, and find out what causes weightlessness. The gallery features a Cessna 150, a section of a Boeing 757 fuselage, and more than 50 interactive areas, including a visitor-operated supersonic wind tunnel. Many of the materials from the resource center will be available on the World Wide Web: <http://www.nasm.edu/GALLERIES/GAL109/gal109.html>. **M**

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Tales of Change

BY MARY CASE

Museums and the Paradox of Change: A Case Study in Urgent Adaptation. By Robert R. Janes. Calgary, Alberta, Canada: Glenbow Museum, 1995. 189 pp., spiral-bound. \$17.50 (U.S.).

Bob Janes has written a dangerous book. Museum executives, be warned: reading this book may lead to heart palpitations, desert mouth, and shortness of breath. Janes, the director of the Glenbow Museum in Alberta, Canada, describes in detail the actions taken to transform an institution born in the 1960s—the age of endless potential—into a museum that would survive and perhaps even flourish in the nasty 1990s.

The Glenbow's founder, Eric Harvie, gave his immense, eclectic collection to the people of Alberta in 1966. The provincial government agreed to build a facility and to staff and financially support the collection. Today, the Glenbow houses the largest non-governmental archive in Canada, a major research library, 24,000 works of art, and collections of ethnology, military and cultural history, and mineralogy.

Robert R. Janes became director in 1989, just as the agreement with the provincial government was ending. By 1992, the government's contribution had declined 26 percent. Private giving was down, too. Financial forecasting warned that the Glenbow would be bankrupt in 1997. In addition, a palpable undercurrent of frustration permeated staff ranks. The size and rigidity of the senior staff rankled the other employees, and the Glenbow had been allowed to drift without a director for 18 months before Janes's appointment.

The financial crisis and the lack of confidence among the Glenbow's staff and supporters provided the impetus for the changes to come. Thirty-one of 125 staff members lost their jobs, and another 14 became part-time employees. The

number of executives and managers went from 24 to 14. Eighteen departments and four divisions were collapsed into six multi-disciplinary work units.

Planning, in Janes's thesaurus, is a synonym for collective learning. With staff, volunteers, government officials, board members, members, and funders, Janes set out to create an ongoing planning process that ultimately resulted in both a corporate and a strategic plan.

Traditionally, the Glenbow's structure had combined "public sector support and accountability with the advantages of autonomy and enhanced self-sufficiency." Partly for this reason and partly because government overseers were involved in the process, Janes believed that planning would result in government funding. It didn't, and planning teams weathered a bitter disappointment. Ultimately, the experience forced the teams to confront the future with a vengeance.

Seen as a foundation for all other action, the corporate plan was expected to help the staff understand organizational values, management principles, and purpose. The laborious products of this work, which involved virtually all of the staff and took six months, included reaching consensus on values, adopting a set of management principles, identifying external trends and critical issues that were impacting the Glenbow, and recommending policy.

The staff also attempted to redesign the personnel system, replacing position descriptions with roles and responsibility statements. But the redesign foundered, Janes says, because "position descriptions are concerned with how one works, and the new emphasis on individual responsibility for results was simply too radical."

With the corporate plan in place, the staff turned to developing a strategic agenda, focusing on: deaccessioning, developing commercial alliances, revital-

izing commitment to public service, forging cooperative partnerships with related organizations, simplifying work processes, and designing a new form of organization. Qualitative and quantitative performance measures to assess both effectiveness and efficiency came next. It was no easy task, and Janes warns that it is important to "set an absolute number of measures, or risk spending all your time on collecting data." Each strategy gets a mention, but the body of the book concentrates on where the rubber meets the road in all organizational change efforts: the new structure.

Janes and his teams began to create an organizational model that "in the ideal world . . . would be one in which structure develops and changes as a natural expression of purpose." Janes might characterize his ideal organizational model as a hunting band or a basketball team: egalitarian, mobile, adaptive, and responsive to individual and collective needs, strengths, and weaknesses, struggling "to adapt to or outwit the forces of change."

In describing this process, Janes reveals his views on many ideas of change management: empowerment, team structures, and total quality, horizontal, and matrix management. Yet he mostly writes of the learning that went on—his own and that of his colleagues at the Glenbow.

In the process, all came to understand that the Glenbow needs "talented and energetic people inside the organization who will contract specialist help from people outside the organization." This thinking led to the notion of the "shamrock organization": the first leaf consisting of the professional core staff who create the knowledge necessary to distinguish the Glenbow from all other organizations; the second leaf representing the contract specialists; and the third leaf, the flexible part-time and temporary labor force.

The paradox of change is everywhere in Janes's report. The new structure contemplated by Glenbow's right-sized, empowered, self-managed teams held paradox aplenty—"more trust and less control, more diversity and less uniformity, more differentiation and less systematization," while requiring more managerial accountability and greater responsibility for setting objectives. The people who survived the downsizing and occupied the "first leaf" of the shamrock—the professional staff—needed new skills. Not only did they require grounding in traditional museum disciplines, policy, and practice, but they needed administrative savvy for contract management where the results, not the processes, are specified.

Departments in the new structure include publications and research, program and exhibit development, collections work, library and archives, central services, the executive director's office, and a for-profit business unit called Glenbow Enterprises. Janes resisted staff

pressure to develop an operations manual, believing that it would bring premature closure to the change process and limit creative adaptation on the part of the staff. Trying to remain open and flexible, he provided the opportunity for innovation to arise out of learning during the transition period—called the "neutral zone" in management literature.

The program and exhibit development department (PED) was the most difficult to launch, in part because it consisted of disparate specialists and had the highest percentage of people who filled traditional museum positions—curators, exhibit designers and specialists, and educators. Because of the challenges of coherence and communication PED staff faced, in the fall of 1993 they received special support from Innovation Associates, a consulting group at the Massachusetts Institute of Technology's Center for Organizational Learning. Its leader, Peter Senge, wrote *The Fifth Discipline: The Art and Practice of the Learning Organization*. Senge's model

includes four core disciplines: personal mastery, mental models, shared vision, and team learning.

Ultimately, PED staff created an aligned vision for the department and identified three key leverage points: a master plan, audience research, and exhibit and program evaluation. Even so, "there is still an uneven sense of collective purpose among PED staff, and a belief that communication and information flow are less than adequate"—Janes's warning that no model, however intellectually meaningful, is a panacea.

Apologizing for the generalization, Janes divides the world into two types of people: performers and learners. Performers work to perfection within narrow areas of competency, avoid risk, and in museums often have high standards for which they are eminently qualified. Learners focus on results and progress, and they use failure, disappointment, and embarrassment to improve competencies. Toward the end of the mono-

(Please turn to Books, page 73)

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Staging the Ritual

BY JANE LUSAKA

Freemasonry has been a part of the American landscape since the colonial era. Yet, beyond a fleeting awareness of parades, charitable works, and grand temples, most people know little about the many masonic organizations that currently exist in the United States. "For many," says historian Lance Brockman, "the most vivid image is of those funny guys wearing fezzes and riding motorcycles or dune buggies in civic parades."

But there was a time when freemasonry played a major role in the lives of many Americans. One hundred years ago, 40 to 60 percent of the population identified themselves as masons. Between 1896 and 1929, 400 masonic groups were formed—so many that they were forced to compete to attract new members.

One branch, the Ancient and Accepted Scottish Rite of Freemasonry, attained success with an innovative method. Finding inspiration in the popular theater, Scottish Rite masons converted their initiation rites into dramatic performances with elaborate scenery, lavish costumes, and state-of-the-art lighting and special effects.

Many of these theatrical stagings have been recreated for "Theatre of the Fraternity: Staging the Ritual Space of the Scottish Rite of Freemasonry, 1896-1929," a traveling exhibition organized by the University of Minnesota's Frederick R. Weisman Art Museum in Minneapolis. The exhibition takes the visitor back in time to the "fraternal craze" of the late 19th and early 20th centuries and tells the story of how the Scottish Rite incorporated drama as an essential part of its ritual and ceremony.

"Theatre of the Fraternity" opens at the Weisman on Oct. 6, and travels through September 1998 to the Kent State Museum, Ohio; Museum of Our National Heritage, Lexington, Mass.;



A sketch for "Cyrus' Treasury," one of the Scottish Rite's elaborate theatrical productions.

University of California Art Museum, Long Beach; and Plains Art Museum, Fargo, N.Dak.

Brockman, a professor of theater and dance at the university, curated the exhibition. "[The Scottish Rite masons] were looking for a way to enhance a ritual and make it highly romantic, highly melodramatic," he says. "They decided to add a stage and to give it this dramatic structure, which was presented almost like theater-in-the-round."

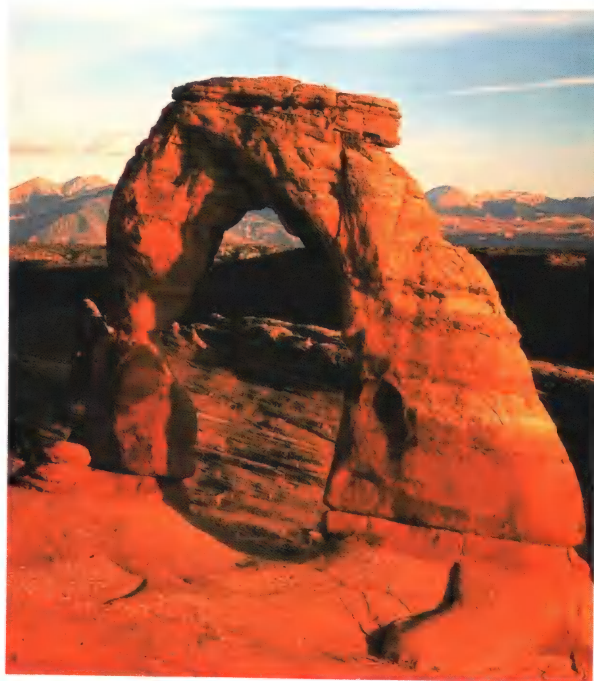
He hopes the exhibition will provide museum visitors with another image of freemasonry. "What I am trying to show is that it was fun," he says. "There was a social function and a learning function, and it really was an enjoyable way to spend your leisure time." The exhibition also portrays masons as successful marketers who used the crowd-pleasing techniques of popular entertainment to revitalize a 200-year-old institution.

Freemasonry developed in English taverns as a social organization around 1717 and was brought to America about 40 years later. But masonic groups did

not achieve widespread popularity in the United States until after the Civil War. "The war separated men into units," says Brockman. "And when they came back from the war, they looked for ways to get together in similar types of groups, and the fraternal organizations took off. They had dress uniforms and they paraded. It was a romantic throwback to the past."

Fraternal groups developed as highly structured organizations, with complex initiation rites that remain intact today. New members first enter the "Blue Lodge" where they are taught a moral lesson in three acts known as "degrees." Then there are a number of additional levels, where initiates are taught how to choose between good and evil.

The Scottish Rite's 29-degree system was so complicated that at first it discouraged many people from joining. But the masons realized that the moral lessons—often dramatic allegories taking place in foreign locations—also provided the opportunity for great theater. Adding scenery brought an element of spectacle to the ritual. By the end of the 19th cen-



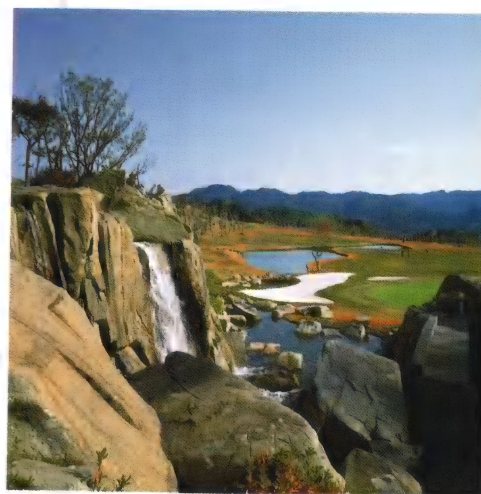
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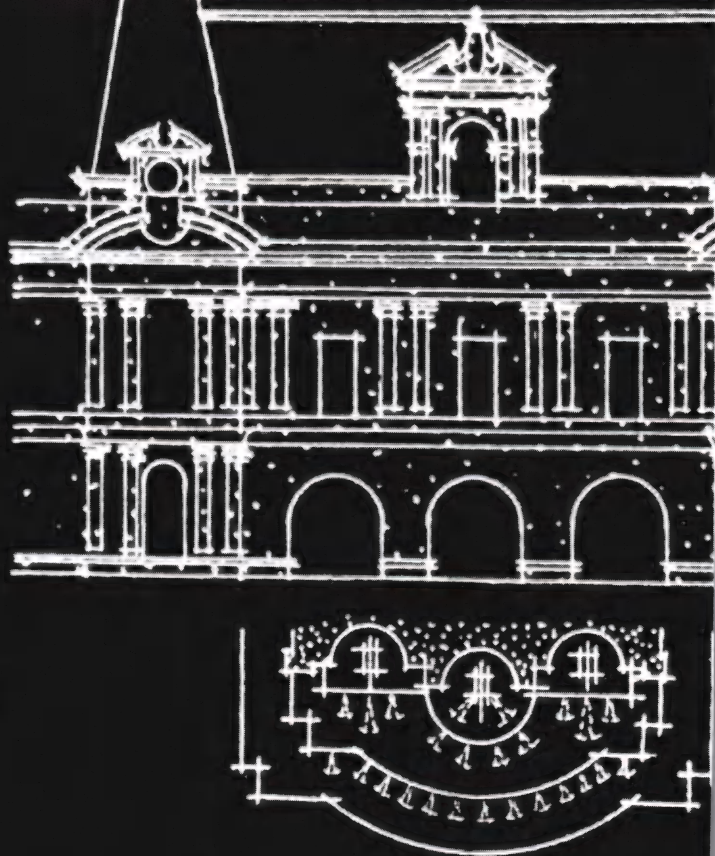
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The second section of the exhibition, "Theatre of the Fraternity," deals with the world of this private transformation. Within the confines of the lodge or tem-

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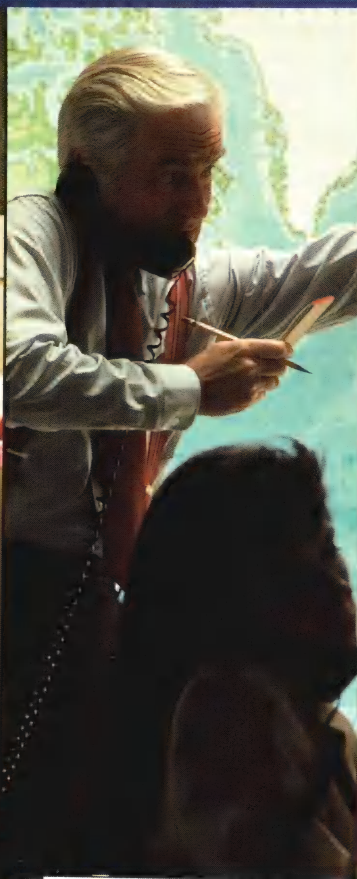
ple, members could escape the restrictions of late 19th-century society by acting out the roles of kings, priests, and historical and legendary characters. "I think of Victorian men as being very starched and very tight," says Brockman. "And they would come off the street, into the lodge, and slip on these gorgeous robes and put on these incredible crowns."

Using slides and sketches, the exhibition recreates the theatrical spaces of the masonic temples. For Brockman, it was important "to document what the scenery really looked like in context. And the sketches just don't do it justice. They are gorgeous, but they are just sketches. So we have constantly changing slides on large screens, so that as you are looking at a sketch, you can also look up at the screen and see what the real scenery looked like."

Just as important to the curator was the theatrical history that has been preserved by the masons. In the early 20th-century, most scenery was considered disposable and was constantly updated to meet the changing tastes of the American viewing public. But walking into a masonic temple is like going into a time capsule. Scottish Rite masons have kept many of their original costumes and props, and use the same lighting techniques that their fathers and grandfathers did decades ago.

Masons are known for their secrecy, but many were involved in this project from the beginning. "Current masons are very helpful once they see someone else is interested in their material," says Brockman. Several have loaned material to the exhibition, and an advisory board helped to interpret the arcane masonic texts.

Though the board has no say over the final script, Brockman believes that "Theatre of the Fraternity" will be a success with both masons and the general public. Even the Weisman's design staff responded with unexpected enthusiasm. "They are all hardened museum folks, so this is just another pretty face," he says. "Yet there's something about this material that really hooks. All of a sudden, they stand back and their eyes spark, and they see what I originally envisioned." **M**



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And Now, the Virtual Field Trip

BY BLAKE BRADFORD AND DANIELLE RICE

With the introduction of each new technological advance in communication, museum educators have seen both promise and challenge. Interactive media's potential to reach wide audiences, promote active learning, and provide opportunities for contextualization is very attractive to educators. Faced with increasing possibilities for getting the word out, museum educators are having to reprioritize their numerous functions within the museum and rethink their mission.

A recent experiment at the Philadelphia Museum of Art offered us the opportunity to do some soul searching in this area. Project ArtLine is the result of a collaboration between the museum's Division of Education and scientists from Bellcore, a New Jersey-based provider of telecommunications software, engineering, and consulting services. The project uses two-way video conferencing technology and digital phone lines to enable virtual tours of the museum with real-time interaction between museum educators and schoolchildren in remote locations. While the past year has been considered a pilot phase, we are hoping to make this a regular part of our museum education program. To do this, we need to find funding for the implementation, determine how and how widely to market the project, establish subscription guidelines, and consider the implications of staffing the project.

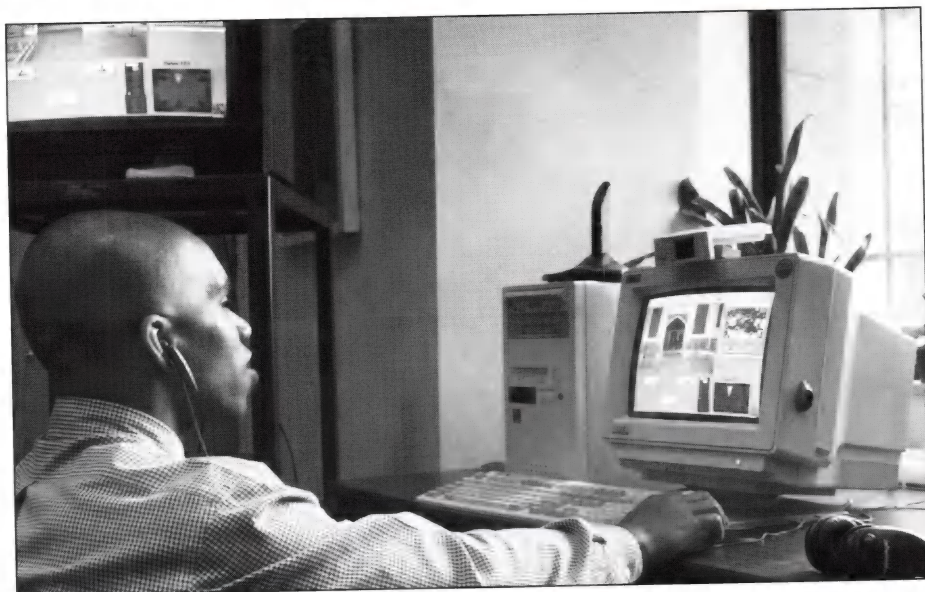
Project ArtLine originated in April 1995, when Bellcore scientists Jim Harbison and John Wullert came to the museum to observe Division of Education staff members teaching student groups in the galleries. Harbison and Wullert

were interested in using available communications technology and inexpensive computer equipment to connect museums and other community resources with schools. They photographed museum galleries and developed a software program based on how museum staff teach.

The technology behind Project ArtLine is dependent on an ISDN—or Integrated Services Digital Network—transmission. In most cases, ISDN uses the same copper telephone wires that

about by these technologies requires the installation of miles and miles of new lines. It will be many years before all communities have access to this kind of technology. ISDN lines are currently available in most communities and may serve as an important bridge to the future.

Because Project ArtLine works with existing technology, it is relatively inexpensive. ISDN service costs between \$30 and \$40 per month. Each call is billed at a rate approximately double that of cur-



Museum teacher Blake Bradford delivers a virtual lesson on Islamic art to students in a classroom miles away. Photograph by Lynn Rosenthal.

carry analog phone transmissions. Because the transmission itself is digital, the information does not need to be translated into tones, as is the case with modems. This allows for data transfer at four to five times the speed of the fastest modems. In addition, ISDN transmissions are virtually error free.

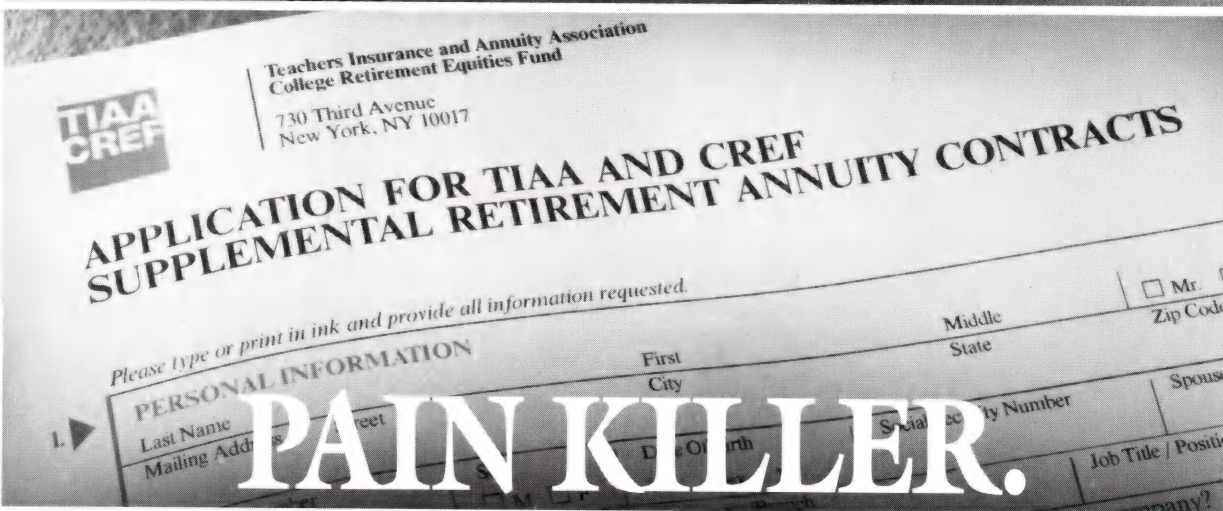
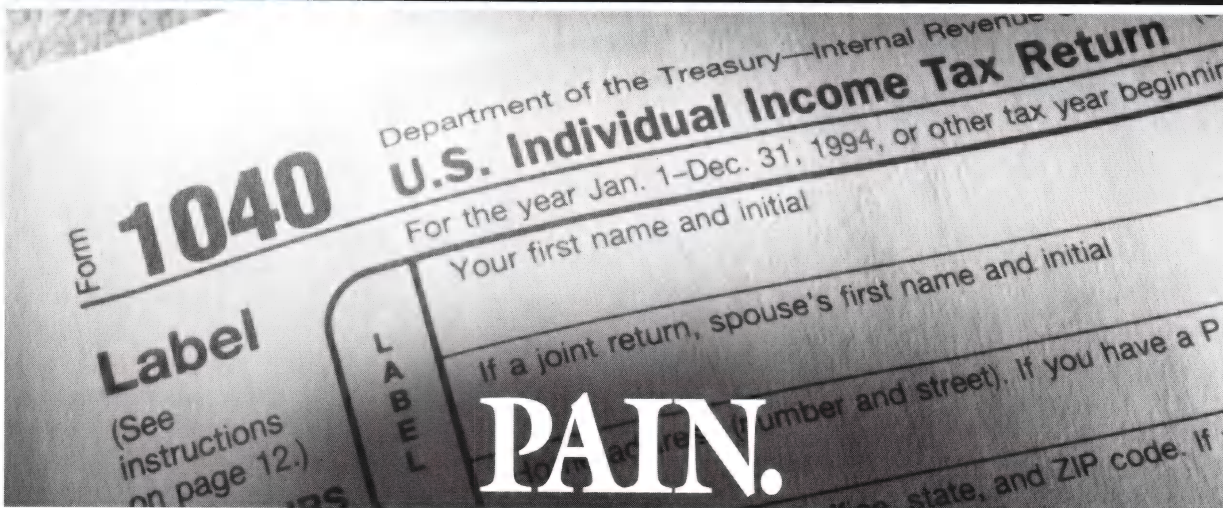
Much has been made in recent years of the power of fiber optics and coaxial cable to revolutionize the delivery of digital information. However, the revolution that will undoubtedly be brought

rent long-distance services. Our hardware consists of a personal computer with a 90-megahertz Intel Pentium processor running Windows 3.1. The two-way interactivity is made possible by the installation of a small video camera, microphone, headphone, and videoconferencing software, all part of the Intel ProShare Personal Conferencing System. Our set-up cost about \$3,500, a sum that is manageable for many museums and school systems.

(Please turn to *CyberMuse*, page 76)

Blake Bradford is museum teacher, and Danielle Rice is curator of education, Philadelphia Museum of Art.

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"Guilt-Free" Deaccessioning

By Steven H. Miller

Museums exist to preserve objects of cultural and scientific importance. This function makes them unique. It permeates virtually every aspect of their operations, from collecting to conservation to scholarship and exhibition.

Acquiring collections is the first preservation action museums take. Following this critical step, other related tasks commence. The preservation imperative is a ceaseless one. As public trust stewards, museums strive to retain collections in perpetuity. Yet, occasionally museums need to remove collections. First in use in the early 1970s, the word describing such activity is "deaccessioning." It has become one of the most, if not *the* most, controversial museum practices.

Deaccessioning takes place for many reasons ranging from the obvious and logical to the weak and bizarre. Museums deaccession because items don't fit into a museum's collecting scope; proper care cannot be provided; items are in poor condition or pose a danger to people or other collec-

tions; objects are deemed of "lesser quality," are redundant, or exist in duplicate; collecting missions are altered; items can provide income; there is no interest in a collection; storage space is at a premium; curatorial tastes change; administrative priorities have altered.

The reasons museums give for removing collections can be discussed at length, and indeed they should be. But of equal importance is how deaccessioning occurs. Traditionally, collections are either given away, traded, destroyed, or sold. The first and second choices happen on occasion. The third is a fairly rare event. The fourth is by far the most familiar option. Yet, it is sale of museum artifacts on the open market that often results in tremendous and vitriolic controversy, probably because commercial sale seems to contradict basic museum preservation duties and to contravene public trust agreements implicit in donation or purchase transactions.

From a preservation perspective, sale on the open market can put objects in danger of physical and intellectual depredation. Items are separated from their histories, altered, and sometimes lost forever. This is hardly how museums are supposed to care for their collections. The public, and the press in particular, sees commercial sale as an abrogation of an almost sacred duty.

It is difficult to quantify perceptions of public trust violations that result when a museum sells something. The bonds of faith museums enjoy are often intangible. The damage that results from commercial deaccessioning is best explained in public relations terms. What potential donor will

trust a museum that sells collections? How can museums garner sustained public support if they appear to inexplicably wander off course? Can the public believe that what they see in our museums is truly being cared for, for them and future generations? These are critical considerations if we understand that the vast majority of museum collections have been donated and that most museums survive on public good will.

On the other hand, museums need the collection management option that deaccessioning offers. There are legitimate reasons for removing collections, and viable avenues must be available to legally and practicably accomplish this task. The question is, can deaccessioning be done in a manner that upholds the preservation role that museums, by definition, assume? Is there a way to avoid the perils and pitfalls of commercial deaccessioning?

Inter-museum deaccessioning offers a positive answer to these questions. This option is achieved by transferring collections from one museum to another. The process can be carried out by gift, sale, exchange, or other equitable arrangement and can meet several extremely important goals. Collections are preserved and stay in the public sector. They remain accessible to scholars and general audiences. Museums sustain their reputation as keepers of shared material culture and scientific evidence. And institutions are freed of inappropriate collections that drain resources, allowing staff, space, and budget allocations to be assigned to higher priorities.

If inter-museum transfer is done responsibly, receiving institutions can greatly benefit from new acquisitions. These museums can better appreciate the collections, provide appropriate care, and offer improved intellectual custody. The collections that are transferred would also benefit. Properly cared for in museum custody, they would enjoy a much better chance of survival than if they were subjected to the vicissitudes of

(Please turn to Forum, page 60)

Steven H. Miller is executive director of The Bennington Museum, Bennington, Vt.

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FIXING

Repair and Revival of the National Endowment for the Arts

IT

Budget cuts of 40 percent, major staff reductions, threats by members of Congress to eliminate it altogether, even complaints by artists of being abandoned—the NEA has been badly damaged in the culture wars of the past 10 years. What should be done to revive direct federal funding of the arts? While many supporters of the endowment believe that it should continue its operations unchanged, others believe its survival depends on a major overhaul to make it less vulnerable to shifts in the political climate.

Museum News asked nine senior professionals from government, academia, and museums to respond to the question, If you could restructure or reinvent the NEA, how would you do so? Their varied responses may provide some fresh ideas for policy makers. We invite you, our readers, to share your opinions.

Leonard Garment

Lawyer, Dechert Price & Rhoads, Washington, D.C. Formerly Special Consultant and Counsel to President Nixon (1969-74); Assistant to President Ford (1974). White House liaison to the arts and humanities endowments during incumbencies of Nancy Hanks and Ronald Berman. Co-chair of Commission on the National Endowment for the Arts (1990).

A part from a few foolish and overblown gaffes—the Mapplethorpe “X” collection, Serrano’s bodily fluids, Annie Sprinkle’s speculum, blah, blah, blah—the single intrinsically correct complaint about the National Endowment for the Arts is that it has tried to be all things to all constituencies rather than defining its own mission.

For this grievance, a remedy is at hand that Congress can employ when reauthorization time arrives, perhaps even sooner. It can establish by law that the endowment will not make individual grants and will focus its limited resources on supporting cultural institutions of national standing, those whose weakening or destruction would mean the loss of irreplaceable treasures. Such institutions—there are really not that many—would be selected by the National Council and would be the nation’s representative best of the solidly established but financially stretched museums, symphony orchestras, jazz institutes, art schools, performing arts centers, and ballet, theater, and opera companies.

Not just an act of economic triage, selection and support of such grantees would be emblems of the honor and recognition that America should accord its major cultural institutions and would illuminate their importance as models of aesthetic achievement and aesthetic education. Congress can also stipulate that a significant part of the arts and humanities budgets be distributed by demographic formulas to states and municipal governments for the support of local equivalents of the national treasures. The federal funding would mandate a substantial commitment to audience outreach as a condition of the award. Individual artists who are already established, or at the beginning of promising careers, should look to private donors for support. Corporations, individuals, and foundations should be encouraged to increase their support of such artists and of local arts organizations that concentrate on new and experimental art forms.

It is notoriously clear that the arts and humanities endowments are overloaded with administrative costs and redundant “programming.” Documentary film production, for example, is already supported by the Corporation for Public Broadcasting and the Public Broadcasting System. To reduce such duplication and other wasteful expenditures, the two endowments (and the Institute of Museum Services) should be consolidated

into a single endowment under unified leadership consisting of a presiding chairman and separate deputies for the arts, humanities, and museum services components. Reasons have been given not to do this, but I’ve never heard one that was truly persuasive. Most reflect self-serving considerations, particularly the organizational instinct for perpetual existence.

A merger of the endowments would save millions of administrative dollars, and each of the merged entities would benefit from the resulting cross-disciplinary scrutiny. In addition, the humanities section of the new endowment could be slimmed down and the savings distributed to meet demonstrable needs of major national arts programs. (If you doubt this, I suggest that you thumb your way through the annual catalogue of humanities grants. If you can explain 10 percent of these exotic projects, you qualify as the next dean of Harvard.)

The national endowments are symbols of an American commitment to the support and dissemination of the arts and humanities at a time when a proliferating junk culture encroaches upon our public spaces and private lives. Abandoning the endowments would be a shabby default of responsibility, altogether unworthy of a great nation. The 30-year contribution to American culture by the endowments dwarfs their minuscule and marginal mistakes.

The endowments must be protected against political zealots whose hostility masks a non-artistic agenda, professional predators who hustle politics disguised as art, self-indulgent bureaucrats, and the scandal-hungry media that incite the community to declare war on culture without a real *causus belli*. Perhaps worst of all are the rabble-rousers in and outside government who want to stave off reform, believing that defenders of the endowments will simply weary and vanish and that the endowments will soon follow. Those of us who care about the condition of American culture and understand its importance should not let them succeed.

Joan Rosenbaum

Helen Goldsmith Menschel Director, The Jewish Museum, New York.

What is the ideal NEA? Unquestionably, one that doesn’t depend upon year-to-year campaigning for its budget and one that is free from political interference. The merit of the agency’s work should be judged on how well the public is served. And such evaluation should be conducted every three years by an impartial body. The current guidelines should be regarded as only a holding pattern designed to fulfill political interests while retaining some of the integrity of the agency pre-1996.

Practically speaking, arts organizations need a predictable and reliable source of money free of political concerns that can leverage added private support and that is substantial enough to make a difference. To achieve this, we first need a president and significant number of legislators who can make the arts a priority concern. They need to affirm that the arts, when nurtured in all of their diversity, can in turn cumulatively nurture a society. They need to devote themselves to the idea that the arts are essential to the quality of life in a civilized democratic nation. The critic John Ruskin wrote: "Great nations write their autobiographies in three manuscripts: the book of their deeds, the book of their words, and the book of their art. No one of these books can be understood unless we read the two others, but of the three the only trustworthy one is the last."

Second, to stretch funds so that they will yet have significant impact, grants might be offered on multiple-year cycles with hiatus or rotation periods. Developing or emerging institutions could apply for substantial yet diminishing grants for program purposes. These organizations would know in advance that while they could rely upon funds of a certain amount for possibly three years, the funding would come to an end with a hiatus period of possibly another three years before a new application could be made—and then only for program support.

Established institutions could apply for program support in basic categories (such as education, exhibitions, conservation, and collections management for museums) and also in predictable three-year amounts followed by a period when they would be ineligible.

To reduce NEA staff costs, it might be possible to look at an entire institutional program area rather than multiple categories within programs. The NEA would thus consider funding a season of dance or music, an exhibition program, etc. To leverage new money, all grants could be matching, but a certain percentage—say, half—could be tied to new funds.

Special initiative categories could change periodically, such as new projects in electronic media that put museum collections on-line, new museum-school collaborations, and the establishment of arts programs in previously under-served geographical areas. Grants to artists could rotate—choreographers and composers one year, for example, and visual artists another.

While it is noble to think that grant guidelines, such as those we are all working with now, can be inspirational, I fear that they are essentially political. The real inspiration comes from artists, their work, and access to those works through the institutions, organizations, and centers that research, preserve, interpret, and present them. Further, diversity within the arts should be considered for its cumulative merit and the overall range of possibilities that can be part of the life of any geographic region. This means including and embracing all art—experimental, mysterious, controversial, beautiful, poetic, and familiar.

Geoffrey Platt Jr.

Executive Director, Maymont Foundation, Richmond, Va. From 1987 to 1991, Director of Government Affairs, AAM.

Some years ago, John Mortimer, of *Rumpole* fame, wrote a charming book about his relationship with his father entitled *Clinging to the Wreckage*. Its title derives from advice given by a venerable yachtsman, who, when asked the secret to his longevity despite years of dangerous voyage, counsels "clinging to the wreckage" and waiting for rescue rather than striking out for shore and surely drowning. That advice is at the core of my thoughts on the question of how to reorganize the NEA.

My response is based on these premises: a) that the federal government should support the arts through appropriation and expenditure of tax dollars; b) no re-rigging, re-naming, or organizational contortion is going to satisfy the NEA's present critics, who will look on any federal arts support program with deep suspicion and heated animus; and c) the political pendulum will ultimately swing back towards the center.

If I am right, especially about the third point, then the NEA must be in a position to rebuild, but on the right sort of foundation. That foundation is fundamentally the endowment's original purpose—the creation of an agency that enables the federal taxpayer, however meagerly, to help support cultural life in our society. This is not to say that a rebuilt NEA is going to resemble itself in its glory days or even should. Political, social, and economic life has changed greatly since Nancy Hanks and Liv Biddle presided over a large budget and staff, massaged a largely quiescent Congress, and fed an admiring constituency. The phoenix I envision rising must be able to adapt to its new environment, especially in the area of public accountability.

I believe it would be a mistake to squander precious resources of time and money on trying to develop "new" funding mechanisms—lotteries, royalties, and worse, private fund raising. The NEA's new Office of Enterprise Development is bound, despite its best efforts, to collide with private initiatives or, in the effort to avoid such a collision, to raise only minimal funds. Talk about asking for trouble—creating in the late '90s a federal initiative that is going to compete with private efforts. The OED (not the sainted dictionary) and other such forays are just what Mortimer's yachtsman warned about.

Cling to the wreckage, marshal strength, send up flares, and pray for rescue. I believe it will come and that the NEA's constituency will have a part in it if we don't lose sight of the central purpose of the voyage in the first place: to have a federal tax-based arts support program. If I'm wrong about the rescue,

then the NEA will have to sink, a grand and noble vessel well designed for the seas of other days. And we will look about and find there are other means of transportation to the same harbor, just not ones built by the federal government. But first, don't give up the ship! Cling, cling to the wreckage!

Claudine K. Brown

Program Director for the Arts, Nathan Cummings Foundation, New York. Formerly Deputy Assistant Secretary for the Arts and Humanities, Smithsonian Institution, Washington, D.C.

The government of the United States should make artistic and cultural experiences accessible to all people in this nation, regardless of their economic status. As a government entity, the National Endowment for the Arts must be concerned with excellence, access, and equity. It must also be responsive to an American citizenry that expects to have its values affirmed. While the NEA cannot meet the specific demands of all of its constituents, it must be responsive and it must educate. There is a need for a strong and stable National Endowment for the Arts, and that stability could be achieved if the NEA functioned cooperatively with an independent foundation for artistic and cultural enterprise.

While government support for the arts is essential, the for-profit arts community has a concurrent responsibility to support not-for-profit organizations that feed the entertainment industry by developing new works and honing the skills of talented young artists. Arts professionals who have broader exposures and professional expertise have the responsibility of nurturing the next generation of artists while encouraging not-for-profit arts groups to experiment and test the limits of their art forms. An independent Foundation for Artistic and Cultural Enterprise (FACE) could support the works of individual artists of all ages, new and experimental collaborative works, and organizations that are taking risks.

The NEA and a complementary entity could and should have overlapping as well as unique concerns. Both might support programs that help the public acknowledge and appreciate difference, and both could support arts education for the general public and professional development for aspiring artists. The two entities, however, must be separate, because their concerns and potential would be quite different. The NEA would be accountable to the public and the arts community, and the other would be accountable to professional artists from both the for-profit and not-for-profit sectors.

Our recent history has revealed that arts initiatives can become politically tied to issues as disparate as pornography, women's rights, the rights of the indigent, and the use of reli-

gious and political symbols. While the debate on these issues has sometimes been elucidating, the punitive repercussions have been quite damaging for both endowments, and there is no indication that this situation will abate. Consequently, the arts endowment should proactively educate the public about technique, methodology, and the evolving process of artistic creation and presentation, and it should support artistic processes and products that can be objectively measured.

Government is hierarchical and seeks to create fairly prescribed guidelines that yield a predictable outcome; the public craves an understandable system that has clear rules and guidelines. The NEA must support arts initiatives that have measurable outcomes; the staff, council members, and leaders in the arts community must be able to explain and defend these decisions and programs to Congress and the lay public. Cogently defending and explaining these decisions should be an implicit part of the NEA's educational function.

It is highly likely that a reconceptualized NEA and an independent FACE could in many instances be funding the same organizations for different reasons. More important, artists and arts organizations could have two major venues to approach for funding.

Where would the money come from? One of the major concerns of both the for-profit and not-for-profit arts communities is keeping the cost of tickets and admissions down. Accordingly, funding for the arts should not be unnecessarily burdensome for the consumer. There are already a number of income streams for public arts funding under consideration or currently being explored in communities here and abroad. They include: hotel taxes, lottery proceeds, taxes on alcohol and cigarettes, and gambling taxes. While any of these initiatives would be acceptable, who's to say that the same revenues should not be dedicated to public education or health issues? The government needs to make a commitment to fund the arts at an annual level commensurate with Germany, France, and the Netherlands at approximately \$35 per person.

The entertainment industry should consider setting aside a small percentage of the revenue from motion picture ticket sales, sales of CDs, videos, and other products, to endow an independent foundation. Industry executives who are concerned that such an initiative might eat into profits could pass on the cost to the consumer at the time of purchase. Support for such an initiative need not be limited to recording companies and movie production companies; the makers of VCRs and CD players might include in their sales price a percentage that could go towards the creation of this private entity.

Public-private partnerships are the stabilizing forces for most established arts institutions in this country. The New York City Department of Cultural Affairs provides as much as 30 percent of the budgets for many of the city's major museums. The balance of their funding comes from the private sec-

tor and individual donors. Historically, public funding has been used by arts institutions to leverage private support. Though public funders have recently been criticized for being out of touch with the “vocal public,” they have rarely been described as avant garde. A large private foundation that focuses specifically on the arts can be a catalyst for innovation and growth, and can serve as a leverage for groups that are less likely to receive government support.

Wendy Steiner

*Richard L. Fisher Professor of English, and Chair, Department of English, University of Pennsylvania, Philadelphia. Author of *The Scandal of Pleasure: Art in an Age of Fundamentalism*, University of Chicago Press, 1995.*

The NEA's current difficulties could best be solved not by revising its charter but by implementing that charter in both the letter and the spirit. The legislation establishing the agency in 1965 under the Johnson administration stated that the government shall not “seek to restrict the freedom of the artist to pursue his goals in his own way.” This principle—violated again and again in recent NEA decisions—should be the foundation of any future endowment. Restrictions on any ground other than quality undermine the whole point of state-supported art in this country: that the United States, as a democracy, fosters freedom of expression, and, as a great nation, takes pride in the highest accomplishments of its artist-citizens.

The beneficiaries of the NEA are threefold: the artists who compete for support, the public whose tax dollars subsidize NEA recipients, and the professionals who use their expertise to evaluate NEA applications. All these groups could be better served if three reforms were instituted. First, the budget of the NEA should be increased. So little award money is currently available that decisions inevitably seem tokenistic and to some degree arbitrary—why support this excellent artist and not that excellent one? Any mechanism that could boost the awards budget—an enlarged federal allocation, instituting an arts lottery—would be an improvement over the current, debilitating cutbacks.

Second, the judging process is too hidden and too conflicted in its agendas. Only successful applicants gain recognition from the awards, and unless their work is controversial, the public sees nothing of it but a blurb in a news release. Moreover, the public has no access to the judges' reasoning. The institution of a two-step evaluation process could help here. Judges would choose perhaps five finalists in each field, whose work would be presented in a public exhibition or performance. In this way, the public would be able to see and discuss the best of the

applicants' work, the media could comment, and members of the government could have their say as well. A month or two later, the judges would choose the winners in each of the categories.

However controversial the final decisions might be, they would be received within a general context of debate, and the public would have a better sense of the issues involved. Excellent artists who did not win awards would nonetheless have had some valuable exposure; winners would have both the award and exposure. And the public would have had the opportunity to experience a range of fine contemporary work rather than just the quarrels provoked by a tiny percentage of the winners.

Third, the decisions of the expert panels should not be overruled by NEA bureaucrats or anyone else. Arts experts are best qualified to decide on artistic merit since they, by definition, have more experience with the arts than any other group. Efforts should be made to choose judges from different parts of the country and from various spheres of expertise—arts institutions, the academy, arts “businesses”—in order to avoid representing only one professional point of view.

But in the same way that the NEA institutionalizes respect for art, it should institutionalize respect for arts professionals. The erosion of popular trust toward those most knowledgeable about art is a major cause of the current crisis in American culture. Both the people and the government should recognize that a country in which the respect among artist, public, and expert has broken down is not one in which culture—or democratic freedoms—can flourish.

Frederic R. Kellogg

General Counsel for the NEA from 1986-1988. He recently returned from a Fulbright Fellowship teaching in Warsaw, Poland.

Having served as general counsel for the NEA during the period just prior to the controversy over the Mapplethorpe exhibition, I am sometimes asked how the problem might have been avoided. Smaller eruptions had already occurred, and during the late 1980s the senior staff at NEA gave constant thought to precisely this kind of problem; many “protections” were proposed and several were adopted. But most of our attention was given to procedures for funding individual artists, and as the Mapplethorpe exhibition was funded by a museum exhibition grant, avoiding that controversy would have involved a degree of obsessive advance scrutiny and control of grantee operations that only a large bureaucracy could have maintained, and through considerable heavy-handedness.

Art is political because it draws a culture into self-criticism

as part of the process through which society forms and reforms itself. In a democracy, the part it plays should ideally be vigorous, autonomous, and broadly representative. Supporting art is every bit as important as other pursuits of government. The United States is very far from the ideal—farther than western European countries, a good deal farther even than newly democratic eastern European countries, especially in education and access.

Politics in the United States is hardball, and the players get no points for wisdom or fairness. The best argument for art funding is economic: arts institutions nationwide create, conservatively, \$38 billion in economic activity per year. They support 1.3 million jobs and generate \$3.4 billion in tax revenue. But this argument doesn't play well on the federal level, which is dominated by sound bites and simplistic assessments. State and local governments respond more sensitively to the diverse demands of economic health and compete with each other for the nation's economic assets, including the arts and artists.

Arts funding might lose a few political battles over controversial art if all were fought on the state and local level, but it would avoid the kind of overall debacle such as is continually threatened in the U.S. Congress. Even a restructured arts endowment will be a target as long as grant decision can be laid at the door of a federal council or staff. The immediate political solution would thus seem to be a combination of federal matching for certain categories of state and local grants (thus requiring nonfederal approval first), and block-granting to state and local arts councils. But this is not an issue- or trouble-free enterprise. It requires selection among the grants, a formula for block-grant distribution, and a mechanism to check local favoritism and the three congressional bugbears: "waste, fraud, and abuse." Even these minimal requirements would need a federal agency like the arts endowment.

But a lower political profile is needed for the present. The endowment wisely spent considerable resources building the network of state and local arts agencies during its first quarter-century. This should continue as a top priority. There are other functions that only a federal agency can play, such as prioritizing rural access and encouraging quality arts education. These should only consolidate public support.

I recommend no fundamental changes to the basic organization of the endowment—the 26-member council with staggered six-year terms and a presidential appointment as chair is the best working arrangement. (Please—don't switch to the "corporation" model!) Any alternative funding such as the "true endowment" notion must be completely private, or the funds will still be subject to all the complex federal conditions. And could a national, private "true endowment" be instituted without undermining the already threatened decentralized pattern of charitable contributions? Perhaps, but the greatest danger to arts funding by far lies in threats to the charitable

tax-exemption. Whatever happens to the endowment, this must be defended at all costs.

Times change, and so does the political climate. My suggestions can be implemented without a new statute. I do not think the basic arts endowment—or the charitable deduction—are badly broken, so I would not recommend asking Congress—especially at this juncture—to fix either of them.

David Levy

President and Director, Corcoran Gallery of Art, Washington, D.C.

The current debate over the future of the National Endowment for the Arts and the suggestion that its restructuring might be both healthy and timely is not a new theme in either the arts or the political communities. Thoughtful citizens who value the arts have for many years discussed ways in which the NEA might be refined in order to serve its varied and broad constituency more effectively. Different today is the notion that restructuring the NEA is necessary to its immediate survival. Equally new is a heightened level of demagoguery by Congress which, abandoning 25 years of bipartisan support, has gleefully used the NEA as a whipping boy, pandering more cynically than ever to the anti-intellectualism that has always simmered below the surface of American society. The opportunism of this position may best be summed up in the remarks of a legislator who, in a moment of candor, said to NEA Chairman Jane Alexander: "We have to kill you—you're our trophy."

Today's climate reflects an ominous shift of ground for the arts in America. Arts advocates have long accepted the need to struggle for a better position among social and economic priorities. The issue in the past, however, has never centered on the question of whether or not the arts were good; that was self-evident. But now, suddenly and for the first time in memory, there appears to be political mileage in characterizing the arts as bad. In fact, it has become part of the conservative party line that the arts—and more particularly, artists—threaten and even subvert the basic values of American culture. Hence the singling out of the NEA's individual artists' grants program for immediate elimination, despite the evidence that, in general, "controversial" exhibitions and performances have been the result of institutional grants, not individual support.

In such circumstances, it is essential that the voice of reason prevail. Therefore, we should suspend debate about the restructuring of the NEA lest, driven by our sense of emergency, we make hasty adjustments that do it irreparable harm. This, after all, is not a financial issue. Even at its peak funding levels, the NEA represented so tiny a percentage of the national

budget as to have been only symbolic in its direct financial impact. But for 25 years its symbolism has been a driving force in a renewed act of faith in American cultural life. It has immeasurably helped people understand the legitimate and central role of the arts in their lives and it has stimulated local arts funding and vitality in areas of the country where, without the NEA's imprimatur, successful arts activities would have been unlikely.

Most specifically, therefore, we should oppose efforts to "privatize" the NEA. Private support of the arts is, after all, nothing new. But the transformation of the NEA into a privately supported organization—even quasi-private—would undercut its most important function. The NEA stands as a beacon of commitment by the American people and their government to the future of artistic enterprise in this country. Any action that dilutes that message destroys its most important purpose.

Margaret Jane Wyszomirski

Professor of Political Science, and Director, Arts Management Program, Case Western Reserve University, Cleveland, Ohio. Former Director of Policy, Planning, Research, and Budget, National Endowment for the Arts. Co-author of America's Commitment to Culture, Westview Press, 1995.

For 30 years, a federal commitment to the fostering of American cultural activities, resources, and opportunities has been tangibly and symbolically important. Tangibly, the NEA used annual appropriations to provide matching funds that have helped expand and spread cultural opportunities more equitably across the nation. NEA panels (along with the development of arts service organizations) helped many art fields develop professional standards, a self awareness, and a sense of national scope and variation. These achievements flowed from the Congressional Declaration of Purposes enunciated in the preamble to the National Foundation for Arts and Humanities Act of 1965 and from the conditions of the time. Symbolically, a federal cultural role was, as President John F. Kennedy noted, a manifestation of a justifiable pride in "the vitality, the creativity, and the variety of the contemporary contributions our citizens can offer to the world of the arts," and, as President Lyndon B. Johnson observed in 1965, the NEA embodied a recognition that the arts were "part of the pursuit of American greatness."

Subsequently, the fortunes of the NEA rested on the fit between its public purposes, the context of the times, the actions and programs of the agency, and the regard of citizens and their elected representatives for the endowment's work. Since each of these factors is dynamic, maintaining the fit

among them requires frequent adjustment and periodic reinvention. The controversies and budget cuts of recent years are indications of a growing misfit. Trying to cope with budget cuts has turned to a search for new funding mechanisms. But this is, I think, a secondary issue, dependent on the answers to a prior and more fundamental question: "What do we as a nation agree can and should be done by the federal government to further the public's interests culturally?"

Clearly, the nation has a continuing interest—along with state, local, and private partners—in maintaining the "supply side" infrastructure of organizations that create, produce, and present the arts. Conversely, on the "demand side," promoting and facilitating cultural participation opportunities for all of its citizens benefits not only the public but helps assure the future vitality of artistic creativity and of cultural institutions. Collectively, the nation shares a responsibility to preserve and develop our cultural resources. Increasingly, we better recognize the role that the arts can play in community, economic, and education development—and the public benefits when it is involved.

Such purposes may not sound all that different from what has traditionally concerned the NEA, but the distinctions, though subtle, are important. If a concentration on public purposes guides the policies and allocations of federal money, then the needs and capacities of specific art fields become a factor—not the prime motivation—in designing federal programs. Both the language and the logic would be quite different from past practice that had sometimes seemed to place public resources at the service of the interests of particular art fields. With clarified public purposes, federal spending might be regarded as a public investment rather than as a subsidy or entitlement for a special interest group. Although the NEA has focused—and had an impact—on production/creation/presentation activities, it has also—and largely separately—addressed audience development on the "demand side." The task for the future, I think, lies in emphasizing public engagement in the arts rather than simply offering availability and access. Furthermore, facilitating the "fit" between supply and demand—which is a role government plays with regard to other industries—could be a new public purpose. Having spent decades cultivating national systems of arts production and presentation, it may be time to refocus from "seeding" new activity to cultivating and capitalizing on the systems that now exist. After nurturing the separate fields, the scope of the nation's cultural resources has become more perceptible, allowing a new NEA to turn more attention to how these resources might be protected, appreciated, and developed.

How might such redefinitions of purpose affect federal programs and funding? Recasting agency purposes in ways that will reinvigorate public and legislative support is a necessary step. The "old" NEA has more than a marketing and image problem—it confronts a crisis of identity and purpose. Broad-

ening public participation in policy discussions and perhaps program decision-making could be a symbolically important indication that both the arts and federal funding for the arts "belong to all the people." Finally, just as individual arts organizations have become more entrepreneurial about how and where they raise revenue, so should federal funding sources become more diversified, including annual appropriations, earmarked earned revenue streams (perhaps through a copyright extension), interagency collaborations, and a trust fund. Perhaps a serious look should be taken at the grant mechanism itself: Are grants the only form of financial support that might be used? Might a revolving loan fund be workable? What non-financial forms of federal action could be significant?

The sense of public purpose for the NEA has been shifting for at least the past seven years and is still in flux. If form follows purpose, then recasting the public purposes of the agency will indicate the kind of structure and funding mechanisms that might follow. Presently, the NEA is not what it was, nor is it yet what it might become. The successes as well as the unintended consequences of NEA programs during the first 30 years have been instrumental in creating new and different challenges for the next 30 years. The political, economic, social, and technological environment of the 21st century is dramatically different than the situation in 1965. The agency and its mission, both tangibly and symbolically, must reflect these changes. If it can do so in a way that serves and is seen as serving public interests, then public resources and support are likely to be forthcoming. Funding is an outcome of public support, and public support is evoked by serving public purposes.

John Brademas

*Chairman, President's Committee on the Arts and the Humanities,
and President Emeritus, New York University.*

The elections of 1994 produced a Congress, especially a House of Representatives, determined to reverse the 30-year tradition of bipartisan support for the National Endowment for the Arts and to abolish it. Yet, as I write in early August, prospects for continued life for the much criticized agency are bright. What are those signs?

Both Republicans and Democrats in the Senate are insisting on funding for the NEA, as is a group of moderate House GOP members.

The U.S. Conference of Mayors last month unanimously urged Congress to approve without cuts appropriations for the NEA, National Endowment for the Humanities, and Institute of Museum Services. The mayors vowed opposition to efforts to kill the NEA.

Leaders of AFL-CIO unions representing several million workers in the arts, education, and public services have recently released a joint letter strongly championing money for the NEA, NEH, and IMS.

On July 19, a group of top business executives called Americans United to Save the Arts and Humanities—Democrats, Republicans, and Independents—in a full-page statement in *The New York Times* vigorously opposed reductions in funds for the three agencies: "[I]n addition to museums, libraries and education centers, money given to the arts and the humanities also helps to support business . . . stimulate \$37 billion in the economy . . . and . . . support 1.3 million jobs. . ."

A Louis Harris survey published on June 11 showed that Americans, by an overwhelming 3 to 1 margin, favor government arts funding at federal, state, and local levels.

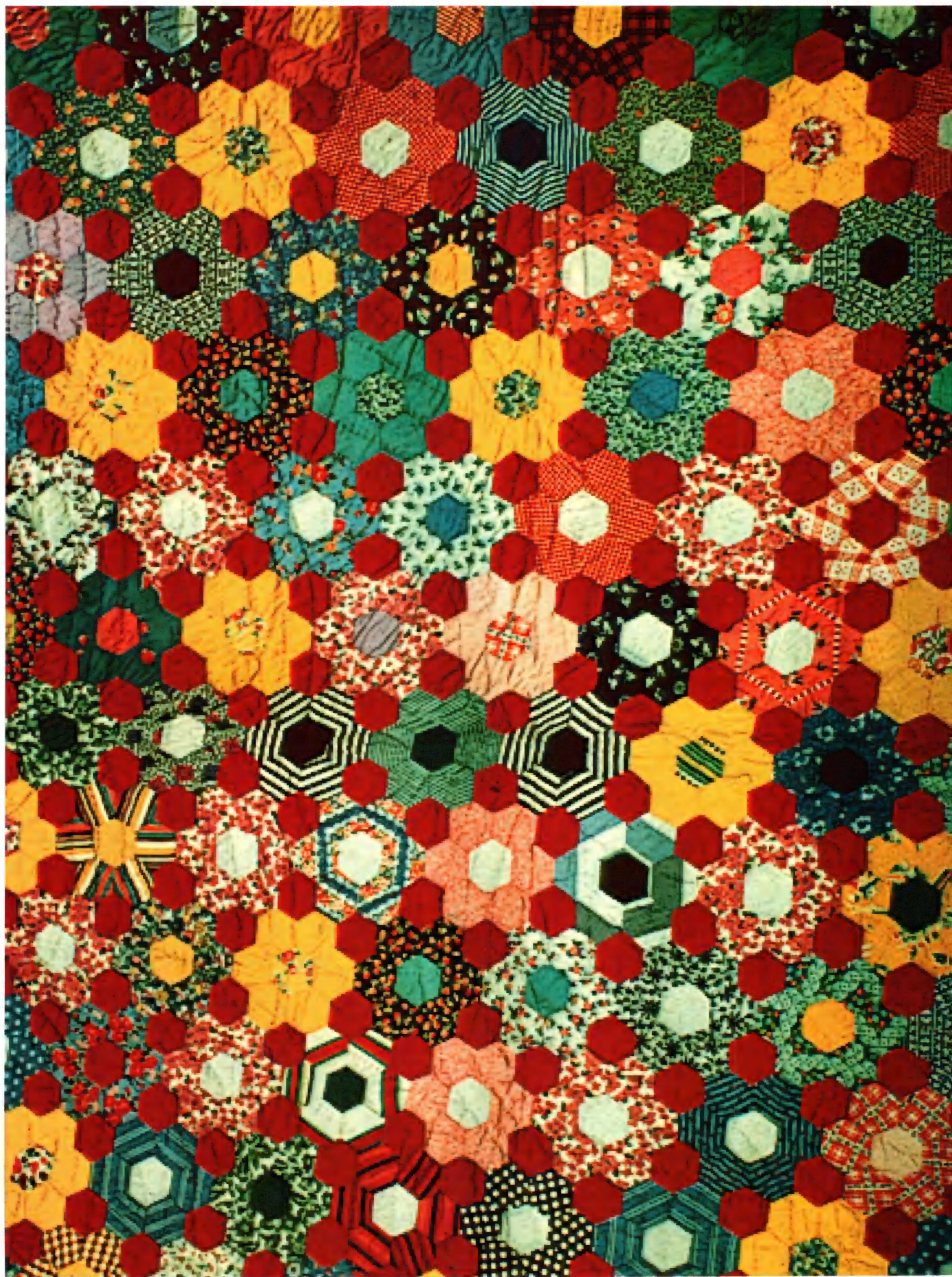
These indicators are not the only evidence that Americans support investing tax dollars in the NEA and other institutions of learning and culture. The latest opinion polls reveal that voters are deeply hostile to the extremist positions of this Congress. A glaring example of such extremism? The proposal to eliminate the NEA.

The current revival of bipartisanship that until recent years has characterized support for the NEA is a powerful message to those who urge simplistic, unrealistic alternatives to financing the arts.

The President's Committee on the Arts and the Humanities, which I have the honor to chair, will later this year recommend creating new sources of assistance to the arts that will supplement, not replace, the NEA. But it must be clear from the actual record that the private sector cannot fill the future gap in funding culture in the United States. A sobering study called *Looking Ahead*, prepared by the Rockefeller Foundation and published earlier this year by the President's Committee on the Arts and the Humanities with help from the Texaco Foundation, described the interlocking ecology of such support:

Since 1965, funding for the arts and humanities in the United States has undergone enormous growth, which coincided with the creation of the National Endowments for the Arts and the Humanities. . . . [T]hirty years ago a remarkable energizing of the nation's cultural life began, shaped by a partnership of the public and private sector. That partnership has persisted ever since. . . . What we have in place today is a complex national cultural structure in which private and public sectors reinforce each other. . . .

My conclusion? The arts and the humanities are indispensable to the quality of life of our people, vital to the strength of our economy, and central to the meaning of America. The November presidential and congressional elections afford a splendid opportunity for voters to reinforce the tide now moving forward. **M**



Local Color

Fostering an American Sense of Place

Like a wanderer in Greek mythology, the writer came back to the place where he began and discovered how regionalism, tourism, and museums are connected



By William Ferris

Southerners cannot speak about their region without mentioning family. Black and white Southerners are, in fact, a single extended family, a network of people who teach and support each other, as they did me.

I grew up on a farm outside of Vicksburg, Miss. My first teachers were the black and white families whose lives were closely entwined in our community. The first Sunday of each month I sometimes spent the day at Rose Hill Church, where black families have continually worshipped since before the Civil War. There were no hymnals in the pews. Each generation learned to sing their hymns from previous generations. After church, a communal lunch of fried chicken, biscuits, and iced tea was served upon the lawn.

As a child I ran barefoot each summer in the fields. I rode horses bareback. I learned to love my family's farm and its people, who were my first teachers. At the age of 5, I entered Jefferson Davis Academy, a public school that, like all public schools in Mississippi at that time, was segregated. Each teacher taught two grades. I was the only student in the school whose parents had attended college. In the sixth grade our teacher asked which students planned to go to college, and I refused to raise my hand, knowing that none of my fellow students would go. Our teacher, Mrs. Barfield, pointed at me and said, "Billy Ferris, you will go to college. Your parents will make you go." With every eye in the class looking at me, I replied, "I ain't

William Ferris is director of the Center for the Study of Southern Culture, University of Mississippi. Parts of this article are drawn from a talk given at the Commonwealth Club on March 7, 1996, that was later published in The Commonwealth, vol. 90, no. 18 (May 6, 1996).

Left and above: Quilts made by the late Pecolia Warner of Yazoo City, Miss. A local art form, quilting is part of the Mississippi Delta's indigenous culture.

going to no college. I ain't going to no college."

As she had predicted, I did go: first to Brooks School in Massachusetts, then to Davidson College, Northwestern University, Trinity College in Dublin, Ireland, and finally to the University of Pennsylvania, where I received a Ph.D. in folklore. Without my knowing, these studies were a journey home, a way of running the academic gauntlet without forgetting the black and white people who taught me my most enduring lessons.

As director of the Center for the Study of Southern Culture at the University of Mississippi for 18 years, I have learned that my understanding of the world is and will always be grounded in those early lessons. The Center offers interdisciplinary degrees in southern studies at both the B.A. and M.A. level, the only such degrees in the nation. It has helped establish major research collections on the American South at the university in

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the fields of literature, blues, civil rights, film, and photography. Our 1,600-page *Encyclopedia of Southern Culture* has sold more than 10,000 copies in paperback and hardback editions. And our annual conferences on William Faulkner, southern history, literature, and Elvis Presley draw audiences from throughout the world. The Center's *Living Blues* magazine just celebrated its 25th anniversary, and thousands have used our Internet home page (www.cssc.olemiss.edu).

Many expect a Center for the Study of Southern Culture at the University of Mississippi to glorify moonlight and magnolias. Instead, its focus is upon those who have been omitted from southern history—blacks, poor whites, ethnic groups, and women. Our work is designed to heal the historic wounds of race, class, and gender. Our curriculum deals with racial issues in a region that celebrates the birthdays of Martin Luther King and Robert E. Lee. Our students talk together about their ancestors, black and white, who were slaves and slave owners.

People everywhere define themselves through the places where they are born and grow up. This relationship, which Eudora Welty calls the "sense of place," shapes us in deep and

lasting ways. As we look at our nation today, we see how memory and sense of place shape each of us as Americans, whether in the Deep South, New England, or the Rocky Mountains. American museums can play a crucial role in encouraging and enhancing this understanding of one's roots and surroundings. As cultural institutions are challenged to diversify their collections, they also must redefine their role as arbiters of culture. In the tradition of New England transcendentalists and Walt Whitman, American museums should move beyond their walls and embrace regional culture, which, according to historian Patricia Limerick, can "provide the cultural and social glue to put a fragmented society back together."

The key to forming this symbiotic relationship between American cultural institutions and their regional cultures is cultural tourism, a dynamic process that melds the mission of a museum, tourism, and education into one single fabric, drawing

a patchwork quilt of institutional relationships together that deepens and enriches our understanding of a region. It builds tourism as a means of economic development and improving educational conditions in a community. This process is especially exciting when institutions that study the same region begin to work together to explore their shared worlds.

With the help and leadership of the Center for the Study of Southern Culture, such an effort is evolving in the Deep South within a region that extends from Memphis to New Orleans, from Beale Street to Bourbon Street. Throughout, institutions present southern culture—a particularly charged issue in an area where white and black worlds have coexisted since the first arrival of Africans and Europeans on these shores. Their respective contributions and their relationships with each other have been presented in ways that are now being dramatically revised. The Deep South's celebrated Civil War trails and monuments are now complemented by civil rights trails, monuments, and museums. Together these institutions and their staff offer a more balanced portrait of southern history and culture, a portrait that makes the region a more open, welcoming place for both black and white Americans.

Since our Center for the Study of Southern Culture was founded in 1977 we have been increasingly drawn into partnerships with these institutions. Each has different needs, but all seek help in focusing their mission and in building support within their respective communities. Center faculty and staff work with community leaders to help focus their initiatives, and we use the Center's *Southern Register* newsletter and our *Living Blues* magazine to publicize these projects. Graduate stu-

dents at the university often develop internships with these projects and receive academic credit for their work. Center staff also assist community leaders in developing proposals for support for their projects.

As our relationship with each institution has evolved, it is increasingly clear that they are complementary parts of a single fabric that beckons to the visitor who wishes to explore the Deep South. As we work to build cultural tourism, the relationship between individual institutions and the Center becomes especially important because each community wants to develop an infrastructure that will interpret and present the cultures that tourists come to visit.



MUSIC AND CIVIL RIGHTS IN MEMPHIS

In Memphis, the Center helped three institutions present a fascinating range of topics—race relations, blues, and rock and roll—for which the city and the Deep South are known. They

appropriately celebrate the Rev. Martin Luther King, Jr., Elvis Presley, and blues musician W. C. Handy, whose lives have both a historic and a contemporary presence in the city.

We helped the National Civil Rights Museum develop an annual conference on civil rights in the South that is linked to Freedom Awards the museum has presented to civil rights leaders such as the late former congresswoman Barbara Jordan, former president Jimmy Carter, and Archbishop Desmond Tutu. Under the leadership of its director, Juanita Moore, the National Civil Rights Museum has become a major destination for black and white visitors who seek to understand race relations and the civil rights movement. Housed in the historic Lorraine Motel where King was assassinated, the museum's displays integrate photographs, text, buses, and motel rooms to trace the struggle for civil rights from slavery to the present.

Elvis Presley's Memphis home, Graceland, ranks second only to the White House in its number of visitors each year. Last year our Center worked with Jack Soden, executive director of Graceland, to launch the nation's first academic conference on the rock star. The week-long event drew scholars, fans, and press from throughout the world and is now an annual event held at our Center each August.

Beale Street, the acclaimed "Home of the Blues" where W. C. Handy performed, offers another view of the Deep South. The street is home to the Memphis Blues Foundation and to annual festivals such as Memphis in May, which features the W. C. Handy Blues Awards and live performances.



The late, famous blues composer, Willie Dixon. Photograph by William Ferris.

Our Center's *Living Blues* magazine and our staff have worked closely with these projects to showcase Memphis's rich legacy of blues.



PLAYING THE BLUES

The blues also have an important presence in the Arkansas Delta, where the Center worked with communities to develop the Delta Cultural Center in Helena. Housed in a restored train depot, the cultural center fea-

tures impressive exhibits on Italian, Lebanese, Jewish, black, and white populations who settled the region. The home of blues harmonica player Sonny Boy Williamson, Helena sponsors an annual "King Biscuit Blues Festival" and hosts a weekly "King Biscuit Blues Program" on its local KFFA Radio Station. Our Center works closely with Helena leaders to publicize their blues activities, and Ron Nurnberg and Pat Hodo, past and present directors of Helena's Main Street Program, are both graduates of our Center's Southern Studies M.A. program.

Across the river in the Mississippi Delta we have worked since 1979 with the Delta Blues Museum in Clarksdale, Miss., a heavily visited institution that features exhibits, recordings, and books on the blues. The home town of Muddy Waters,

Sam Cooke, Ike Turner, and the Rev. C. L. Franklin (father of Aretha Franklin), Clarksdale is indeed the musical crossroads of the delta. The Delta Blues Museum began as a small building beside Highway 61, the principal route to Chicago celebrated by blues singers. The museum's founding director, Sid Graves, developed biracial community support for programs such as the "Blues in the Schools" project, in which Johnny Billington, a veteran blues performer, teaches schoolchildren about the history of blues and how to play the music. The current museum director, John Ruskey, has expanded the educational mission of the institution within local schools and has developed successful fundraising efforts to endow museum programs.

Within the Clarksdale community other important blues institutions complement the museum's work in significant ways. Each night black disc jockey Early Wright plays the blues on radio station WROX, where he has worked for over 45 years. During his program Wright reminds listeners that "night time is the right time, the Early Wright time." Another important black institution in Clarksdale is the barber shop where for many years Wade Walton, a traditional blues artist, performed with his guitar and harmonica and played the "razor strap boogie," rhythmically slapping his razor against a leather strap to entertain his customers while he gave them a haircut and shave. And more recently Jim O'Neal, founding editor of *Living Blues* magazine, moved his Rooster Blues record label to Clarksdale, where he operates a blues record store and a



Pecolia Warner (left) shows off one of her quilts with the help of stepdaughter Theresa Warner.

recording studio. Wright, Walton, and O'Neal all are important community resources for the Delta Blues Museum and complement its work with their own. The magazine and the university's Blues Archive also work closely with Clarksdale in supporting related programs such as their annual Sunflower Blues Festival.

Further south, the Mississippi River town of Greenville, Miss., is known for its annual Delta Blues Festival, the oldest and best known blues festival in the Deep South. As with Helena's King Biscuit Festival, the Center works closely with the organizers of the Delta Blues Festival in publicizing their program each year, and our annual Blues Directory features every blues festival, radio station, and night club throughout the nation.

This past fall our Center organized a Music Heritage Conference in Greenville, an event that explored how the Deep South can develop cultural tourism. Featured speakers included historian Shelby Foote, Isaac Tigrett (founder of the Hard Rock Cafe and the House of Blues), and Richard Kurin (director of folklife programs at the Smithsonian Institution). Directors of tourism from Louisiana, Mississippi, Arkansas, and Tennessee were joined on the program by heads of museums and other cultural institutions in the region. Together they explored how educational institutions such as our Center can work more closely with local groups to strengthen both tourism and educational resources within the region.



THE MELTING POT

Diverse ethnic cultures have shaped the South in fascinating ways. Shelby Foote, whose grandmother was Jewish, recalls the ethnic diversity of his home town: "There were 50 Chinese stores in Greenville when it had

fewer than 15,000 people," he said. "It was a true melting pot. Here they are bragging about moonlight and magnolias and pure blood lines. It's all foolishness. It's the exact opposite."

My home town of Vicksburg, Miss.—a river town where Jewish, Lebanese, Chinese, Irish, Italian, Greek, and many other ethnic families have lived for over a century—is another example of a diverse southern community. My father loved to play poker at the home of Shouphie Habeeb, a Lebanese friend whose mother served the poker players *kibbe* and stuffed grape leaves. Vicksburg was also the home of the late Bishop Joseph Brunini, whose father was Italian Catholic and whose mother was Jewish.

The Center developed a one-year cultural survey of Vicksburg and adjoining rural areas of Warren County for the

National Park Service. Based on the results of this study, we worked closely with city leaders as they acquired from the Sisters of Mercy an entire city block of buildings, some of which were erected in the 1830s. These buildings now house Vicksburg's Southern Culture Heritage Complex, which showcases the city's array of neighborhoods and family histories. It is owned by the city and operated by a nonprofit group with its own board. The complex is now open, and its executive director, Grace Aaron, has launched an ambitious series of public programs on the history and culture of Vicksburg. These programs are held in the complex's large auditorium, and staff offices are conveniently located in an adjacent building. When renovation is complete, the complex will include a performance center, overnight housing, a restaurant, and a museum devoted to the multiethnic history and culture of Vicksburg. The complex is strategically located midway between the National Military Park, which attracts over a million visitors each year, and the Mississippi River, where a number of casinos now attract an equally large audience. Vicksburg's Southern Culture Heritage Complex will serve as an anchor for the downtown area as it celebrates the diverse culture of families who settled the city.

The history of Jewish families who made their homes in the Deep South is the focus of the Museum of the Southern Jewish Experience in nearby Utica, Miss. Often only one Jewish family lived in a small town, and these families shaped an important identity in Deep South worlds where they both actively participated in the region's culture and maintained their Jewish heritage. My wife, Marcie Cohen Ferris, grew up as a Jewish Southerner in the Arkansas Delta town of Blytheville. As the first director of the museum, Marcie worked with southern families who greeted each other by saying "Shalom, y'all." The museum is currently engaged in an extensive oral history and photo documentation of Jewish life in Alabama, Arkansas, Louisiana, Mississippi, and Tennessee. The completed work will be published in a book that will explore Jewish life in the Deep South.



SOUTHERN SCRIBES

The South's literary tradition is a strong draw for visitors. In addition to its blues activities, Clarksdale, Miss., sponsors an annual Tennessee Williams Drama Festival that features lectures, dramatic presentations, and tours of neighborhoods where Williams lived and set some of his plays. The festival awards prizes to high school actors and actresses who compete in the performance of scenes from Williams's work.

Our Center cosponsors the festival and assists in publicizing its annual program. And Greenville, Miss., is developing a cultural center in the historic Bass School where Shelby Foote, Walker Percy, and Hodding Carter studied. In a town celebrated for its literary tradition our Center has cosponsored literary festivals that feature Greenville writers and their achievements.

In our own community of Oxford the Center's annual Oxford Conference for the Book was initiated by Richard Howorth, who owns the celebrated Square Books bookstore. With Howorth's assistance the conference has featured authors John Grisham, Stephen King, and Pat Conroy as keynote speakers.

By far the oldest and best known annual event in Oxford is the Faulkner and Yoknapatawpha Conference that for 22 years has explored William Faulkner's work and its influence on other writers. Launched by Evans Harrington and Ann Abadie in 1974, the conference has attracted visiting writers such as Toni Morrison and William Styron. Authors join scholars and readers each year during the first week of August for a week-long program that features lectures, dramatic readings, field trips, and a picnic on the grounds of Rowan Oak, where Faulkner lived and wrote for much of his life. Throughout the year, Faulkner fans from around the world make their pilgrimage to explore Rowan Oak's rooms and grounds. Faulkner inscribed the outline of his novel *A Fable* on the wall of his study; the handwritten text remains as a haunting reminder of his presence in the home. Curator Cynthia Schirer, who published her own first novel earlier this year, offers an especially thorough and memorable tour of the home.

The state capital of Jackson is the home of Eudora Welty and Margaret Walker Alexander, two celebrated writers whose work has been featured in numerous literary programs with which our Center has been associated. Earlier this year, Jackson's first Eudora Welty Festival was organized by Jo Barksdale and featured over 60 writers, critics, and artists who spoke and performed in honor of Welty's life and work. And Alexander was honored at Jackson State University this spring during memorial ceremonies for two students who were killed on the campus in 1970.



TEACHING THE TEACHERS

Through educational initiatives, our Center helps the growing network of cultural resources in the Deep South enrich even further the lives of local residents and the outside world. Last summer, for example, we launched an annual Southern Culture

Teacher Institute that draws teachers from the Deep South and throughout the nation who wish to include traditions such as the blues, literature, religion, and history as part of their classroom teaching. Through these traditions, the world in which students live becomes the subject of their classroom study, and their parents and grandparents become resources for their papers and classroom presentations.

The first institute drew participants from Los Angeles, Boston, New Orleans, and the Mississippi Delta. Why do Los Angeles and Boston teachers present topics like the blues in their classes? Because the blues is America's most deeply indigenous music, and the music is also a key to the history of race relations in our nation. From the blues, a teacher can branch to the music of recent Asian-American immigrants in California or to fiddle tunes in Vermont. The blues is a model for studying music of people whose lives are far removed from the South.

The holistic approach to the study of culture that our Center pioneered in our undergraduate and graduate curriculum and in our *Encyclopedia of Southern Culture* is now a model that has inspired similar regional centers in other parts of the nation. In New England, the Midwest, the Southwest, and the West, sister institutions are building programs that reach out to their communities in significant new ways. And our Center is building bridges that link our programs on the American South with other regions. This summer, for example, we are hosting 15 high school teachers from Maine who will join 15 Mississippi teachers at the University of Mississippi for two weeks to study and compare the cultures of New England and the South. Last summer the same teachers met at the University of Southern Maine for a similar two-week study program. Our Center is joining with the Maine Collaborative and the University of Southern Maine in this effort with funding from the National Endowment for the Humanities. Together, Maine and Mississippi teachers are comparing literary, historical, and artistic worlds from their respective regions.

In September we are cosponsoring our annual "College on the Mississippi" trip aboard the Delta Queen with the Smithsonian Associates. The group is departing from Memphis and traveling up the Arkansas River to Tulsa, Okla., as we explore both the South and the West on our journey. And this summer we cosponsored with the National Parks and Conservation Association a journey from Denver to Santa Fe aboard the American Orient Express train. The trip focused on national parks and explored how southern worlds such as country music and mule traders shaped the worlds of the American West.

We might ask how Center programs in Maine, Santa Fe, and Tulsa can truly connect with southern worlds such as

Memphis, Clarksdale, and Natchez. Our Center collaborates with sister institutions in New England, the Southwest, the Midwest, and the West that have similar programs focused on their own regions. As the study of our American regions deepens, partnerships between academic institutions and grass roots community efforts are essential in preserving all our respective regional cultures.



GOING HOME

What have I learned from all this? That the early lessons are where the deepest truth is found. I left the South on a journey and, like a wanderer in Greek mythology, I came back to the place where I began. My education

started with lessons learned early in childhood and concluded with my discovery that I could go back home.

By returning to the South, I cut against the grain. We Americans are taught to devalue the places we come from. We are taught to abandon old worlds. We are taught that to

achieve success and make a mark on society, we must separate ourselves from our roots. The Center for the Study of Southern Culture believes that these places, memories, and values are essential to life and should not be abandoned in the name of progress. Our most enduring lessons come between the ages of 3 and 8, and we must learn to understand how our lives are embedded in our families and communities.

In a recent *New York Times* article, Judith Miller laments the diminishing support for the arts in America. Bill Clinton, Bob Dole, and Dan Quayle have all voiced their concern over the impoverishment of American life and values, but no one has found an answer to our problems. I suggest that the solution lies in the familiar worlds into which we each are born. We must study and understand the worlds that make each of us American and through that journey we will renew American culture. Southerners love family reunions, and I believe that this approach to America's future is a family affair. **M**

Bridge, Paulette, Miss. (1968). Southern roads brought the author home to his roots. Photograph by William Ferris.

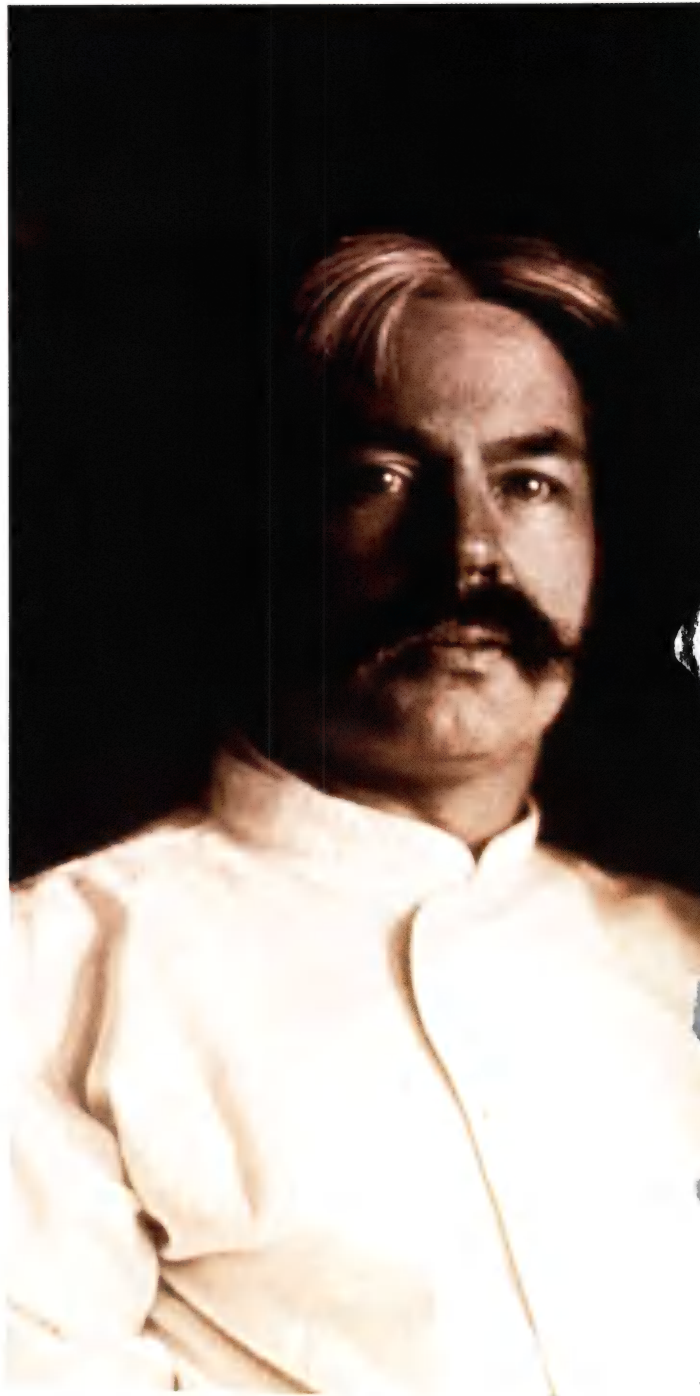


American Colonial

Culture Touring New Hampshire's
Merrimack Valley on the
100th Anniversary of the
MacDowell Colony

By Susannah Cassedy O'Donnell

Dreams came true for Edward and Marian MacDowell, who founded an artists' colony in southern New Hampshire a century ago.



*N*ot long before the turn of the century, composer and concert pianist Edward MacDowell and his wife Marian began summering in

Peterborough, New Hampshire. On an abandoned farm in this part of rural southern New Hampshire, he found the tranquility and privacy he needed to compose. Fatally ill in 1906, the story goes, he told his wife that he dreamed of building an artists' colony there. This spot, he believed, would be the perfect place





The log cabin that Marian MacDowell built as a quiet retreat for her husband served as the model for MacDowell Colony artists' studios.

for artists of all disciplines to work undisturbed and share ideas with one another—a concept based on the American Academy in Rome, which he helped develop.

In the summer of 1907, the MacDowell Colony received its first residents. One year later, Edward MacDowell died, but Marian was determined to see the vision realized nonetheless, and spent the next 50 years developing and promoting the colony. Her efforts paid off. Nearly a century later, the colony still stands, remarkably similar in appearance and function to its early days. More than 200 artists come each year to work in the 32 studios scattered among 450 acres of forest and fields.

The peace here is profound. Walk down a dirt road and you'll hear nothing but the breeze rustling the leaves above, the occasional trill of birdsong (and, in the summer, the whine of mosquitoes of remarkable size and ferocity). Step inside one of the simple, rustic cabins that serve as studios and the stillness deepens. For writers, a large table awaits. For composers, a grand piano. For photographers, a darkroom with all the necessary equipment.

"The interiors in every case called you to work," recalled one former colonist. "To work in peace, to work in silence except for your own music or muttering or the clatter of your typewriter, swish of your brushes. To work well. It was demanded of you. It was in the furnishings and the air." Colonists have clearly been inspired by this setting. Aaron Copland composed his *Appalachian Spring* here, Leonard Bernstein his *Mass*. Thornton Wilder wrote at the colony (including *Our Town*), as did Willa Cather, James Baldwin, and Alice Walker. In all, more than 4,000 artists have worked at the colony since it was founded—writers, composers, visual artists, photographers, printmakers, filmmakers, and architects. Those in residence inscribe their names on tombstone-shaped tablets that line the walls of the studios. Some names are well known, others not. Talent, not fame, is required for acceptance.

The key here is seclusion. Except for one day each year when people are welcome throughout the colony following presentation of the Edward MacDowell Medal, only the creative muse may visit the studios uninvited. Colonists gather for breakfast and dinner in Colony Hall, a converted barn. Or sometimes they convene at night by candlelight in the stone library to share their work and a bottle of wine. Otherwise, they work each day in solitude. Almost no studio is in view of another. Lunch is delivered in a wooden picnic basket to each door.

This year, however, the MacDowell Colony is peeking out into the public spotlight. In honor of the colony's 100th birthday, more than 50 cultural institutions throughout the state are participating in the New Hampshire MacDowell Celebration, organizing exhibitions, performances, and other programs based on the work of MacDowell colonists. A collaborative effort, the celebration is intended to build public awareness and support for cultural resources in a state popularly known more for its presidential primaries, fall foliage, and ski slopes than for its museums, theater, music, and dance. "There's so much culture going on in New Hampshire, but people don't recognize us for that," says celebration coordinator Andrea Silver.

For New Hampshire's cultural community, the celebration is an unprecedented opportunity to work together. This is a state where independence is guarded fiercely, where license plates proclaim the state's somewhat absolutist motto of "Live Free or Die," and where the concept of democracy is interpreted so literally that 400 legislators represent a population of 1.1 million. In keeping with this spirit, intentionally or not, institutions traditionally haven't worked with each other on a large-scale basis. "This is the first collaboration of this kind," Silver says.

The celebration aims to increase in-state audiences, and, organizers hope, also draw tourists from outside the area. The latter effort is more challenging because funds are limited for marketing beyond the state line. Celebration organizers had to rely solely on private contributors for financial support. The state government is not generous with money for culture, partly because there is no state income or sales tax revenue to fill the coffers, and partly because its political leadership doesn't readily support public arts funding. Nonetheless, Silver believes the celebration has a good chance of attracting out-of-state visitors. "Cultural tourism has become almost a natural for New Hampshire," Silver says. Tourists arrive in large numbers during the fall months for "leaf peeping," spending a lot of time walking and driving around. Such visitors, Silver believes, will be especially likely to attend celebration-related events. The celebration began in May and will run through February, encompassing the popular autumn months.

The museums of the neighboring Merrimack Valley are particularly active in the celebration. Through this verdant valley, the Merrimack River wends its way from one of the state's major cities—Manchester, where the water once powered the city's now-dormant textile mills—to the capital of Concord, dominated by the glittering dome of the Hall of Repre-

sentatives, where the state legislators meet. The terrain here is rolling, although not as mountainous as the northern part of the state; it is dotted with lakes, although none is as mammoth as Lake Winnepesaukee in central New Hampshire.

This area, like much of New England, has suffered economic hard times—after the closing of the mills during the Great Depression, during the oil embargo of the 1970s, and as recently as the recession of the late '80s and early '90s. Now, manufacturing, service industry, and trade are keeping the entire state chugging along in decent economic health. Unemployment is below 4 percent, and unlike New England at large, New Hampshire has regained all the jobs lost during the most recent recession. As compared to the northern part of the state, where unemployment is a bit higher, southern New Hampshire is doing particularly well. The unemployment rate in Manchester, for instance, is only 3.2 percent. The valley's cultural institutions are a particularly good indication of this fiscal well-being. Many museums here are now immersed in large-scale capital campaigns, major renovations, and moves to new facilities. The MacDowell Celebration is a happy chance not only to develop special exhibits and presentations along with their colleague institutions but to showcase major recent accomplishments and long-time success.

For the New Hampshire Historical Society in Concord, the exhibit on the history of the MacDowell Colony that opened this June caps off a banner year. Last May, the society opened the Museum of New Hampshire History in a hulking, 20,000-square-foot, granite warehouse that once stored bedsteads, agricultural equipment, and carriages. The society's original home, the Tuck Library located near the state legislature, was no longer large or modern enough to accommodate exhibition and collections storage activities. The new museum houses interactive exhibits that trace the state's history from the original Native American residents to colonial settlers to modern-day industry (see related story, page 58). Bursting through the roof is a replica of a firetower common to New Hampshire's

mountainous region. Visitors can climb to the top, surrounded by a mural of the flora and fauna of the White Mountains, including a red-spotted newt (believe it or not, the official state amphibian) and a red-tailed hawk.

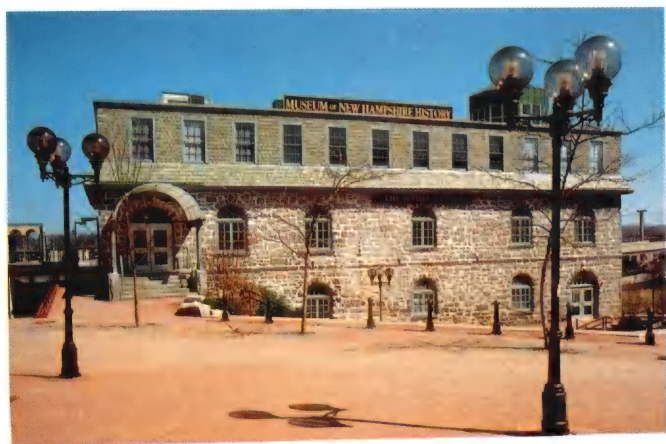
Through the end of December, the museum is displaying "A House of Dreams Untold: The Story of the MacDowell Colony." The exhibit title takes its name from the simply furnished log cabin that Marian MacDowell began building in secret for her husband near their Peterborough house so he could compose in complete privacy and quiet. The modest structure helped inspire the founding of the colony and served as the model for the artist studios that were later built there. Aiming to evoke the atmosphere of the colony, the museum has recreated the cabin for the exhibit. "We thought one of the things people should take away is what it's like being there," says guest curator Inez McDermott. Museum-goers can step inside and see a piano like the one Edward MacDowell used and a recreation of the hearth where he scratched his name along with his wife's. Birdsong warbles from the speakers above, along with the fluttering, swooping phrases of "To a Hermit Thrush," a piano composition by New Hampshire native and MacDowell colonist Amy Cheney Beach, who was inspired by a bird that visited her studio at the colony each morning. A mural depicts the peak of Mount Monadnock, which Edward MacDowell would have seen from the cabin window.

Gathering material for the exhibit was challenging because the colony's mission doesn't stress preserving its history. "I was doing research on something that really hasn't had any import to anyone," says McDermott. "We wanted to put the colony in the perspective of American cultural history, which really hasn't been done because it's so private." In addition, because the MacDowell Colony hosts artists of many different disciplines and interests, there's no single artistic style that can be identified with it.

For primary documents, McDermott had to travel to the Library of Congress. The colony, however, supplied such objects as tables and easels that show the signs of artistic labor, a picnic basket, a studio door, and many of the photographs on display—of the MacDowells on a walking tour of Switzerland, a pageant presented by colonists in 1910 (with costumes supplied by the Metropolitan Opera), and the colony devastated by a 1938 hurricane. Together, McDermott's research and such artifacts trace the colony's history and give visitors a sense of daily life there.

Temporary exhibits such as these are now housed at the Museum of New Hampshire History. Meanwhile, the historical society is raising about \$1.5 million to restore its original home, which will revert to its first function as a research library. In time for its 175th birthday in 1998, the society aims to reorganize the Tuck Library's interior spaces, repair the skylighted roof, install a climate control system, and make the building accessible to people with disabilities. This summer, the library also hosted an exhibition of handcrafted contempo-

A former warehouse is home to Concord's new Museum of New Hampshire History.



rary New Hampshire furniture that culminated in an auction—an effort, according to Chief Operating Officer Michael Chaney, to get more people in the historical society's door. Twenty-six pieces were on display and for sale, from a rollout desk that looks like a spindly-legged turtle to a simple dresser whose clean lines evoke the area's Shaker influence.

The philosophy, way of life, and religious beliefs that created not only furniture but a distinctive style of architecture, crafts, and music are the focus at Canterbury Shaker Village, tucked into rolling hills about 10 miles outside Concord. A winding road (whose peaks and dips will rearrange your digestive system) leads to this congregation of 24 historic buildings—most clapboard painted stark white—surrounded by acres of woods and open fields. Founded in the 1780s, the village was the sixth of 19 communities settled by the Shakers from Maine to Kentucky. At its peak in the mid-19th century, Canterbury Shaker Village had 100 buildings and was home to 300 people. The Shakers' numbers dwindled from then on, reduced by the group's practice of celibacy, societal modernization, and, eventually, a 1962 decision not to admit any more members. By 1972, the Canterbury Shakers had become financially troubled, and the village was incorporated as a museum in an effort to preserve its historic structures and objects. The few surviving members of the group, however, stayed on. The last, Sister Ethel Hudson, lived at the village with her cat Buster until her death in 1992.

Before orphanages became federally funded in the 1930s, the Shakers, like other religious orders, frequently took in parentless children. About 15 percent chose to stay; those who chose to leave (often to marry) did so with the Shakers' blessing and a wagonload of supplies. In honor of the MacDowell Cele-

The apothecary room in Canterbury Shaker Village's recently restored infirmary. Photograph by Todd Buchanan.



bration this September, Canterbury Shaker Village will host a dance performance based on the theme of an orphan raised by the Shakers. Thirteen dancers from the New Hampshire-based BRIAH Contemporary Dance Company will perform a five-part dance called "Shaker, A Simple Piece" to music by Aaron Copland and John Adams, both MacDowell colonists.

Each day, guides lead tours through the village, where the sense of tranquility and calm to which the Shakers aspired still pervades the grounds and buildings. Visitors learn about the Shakers' origins in 18th-century Manchester, England (for which the New Hampshire city is named), and about Mother Ann Lee, who led the movement in this country. Named for their tendency to throw themselves on the ground and tremble violently during worship services, the Shakers believed in equality of the sexes and races, common ownership of goods, and pacifism. But unlike other reclusive groups such as the Amish, to whom they are often compared, the Shakers embraced invention and technology. They are reputed to have invented the swivel chair, wrinkle-free cloth, seed packets, and the circular saw (this last based on a Shaker sister's observation of her spinning wheel). Throughout Canterbury Shaker Village, this interest in efficiency manifests itself in tiny details—a door stop installed overhead rather than at foot level so as not to trip people—and large-scale operations like the steam-powered laundry, where an elevator hauled clothes upstairs to dry and a water extractor served as the predecessor to a modern washer's spin-dry cycle.

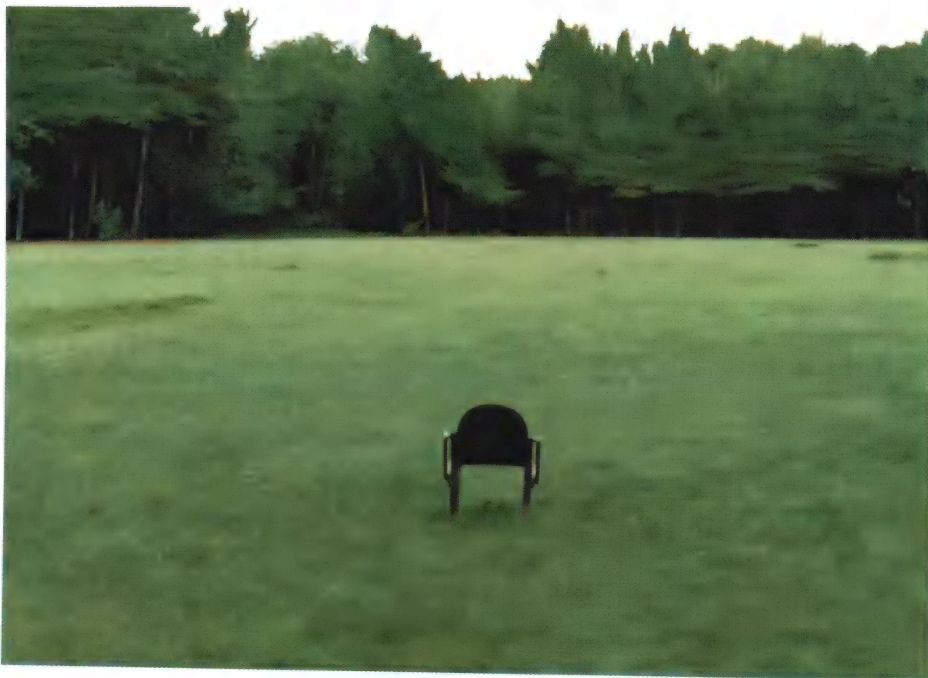
The laundry was one of five buildings repaired and restored during the first phase of a capital campaign completed last year. Many of the village's aging structures need improvements such as new roofs, foundation repairs, and refinished interiors and exteriors. Also recently completed was the infirmary, where Shakers went for medical care, pharmaceuticals, dental work, care for the elderly, and even surgery. During the 1970s, when the financially troubled Shakers were selling off historically significant possessions, a Shaker eldress lived (until the age of 107) at the infirmary with a caretaker who essentially functioned as curator, says Canterbury Shaker Village President Scott Swank. Objects that might otherwise have been sold or thrown away were preserved and are now displayed as they were once used: handblown-glass bottles of medicine, an adult-sized cradle, straps attached to the ceiling that patients used to pull themselves up from bed, and somewhat horrifying objects like a foot-pedaled dentist's drill and a surgeon's saw that evoke stomach-turning images of medical care before modern anesthesia and antibiotics.

A capital campaign is also changing things at the Currier Gallery of Art. Residing on a gentle slope in a leafy, residential Manchester neighborhood, the museum opened right before the 1929 stock market crash. The pale-hued structure of granite and limestone is built in the neoclassical style with a brightly colored mosaic by one entrance. Inside is a significant collection of American fine and decorative arts, in addition to a smaller assemblage of European works. John Singleton Copley,

Winslow Homer, Edward Hopper, Georgia O'Keeffe, and John Singer Sargent are represented here, as are John Constable, Degas, Monet, Matisse, and Picasso. Yet, for decades, the Currier hasn't been climate controlled. Conservation surveys revealed that the artworks (including the frames of paintings) were suffering through the drastic fluctuations of New England weather; visitors were also sweltering in the summer without air conditioning. "This is a very tough environment," says Curator P. Andrew Spahr. "It's very humid in the summer, but very dry in the winter." Many organizers of traveling exhibitions wouldn't allow the museum to host their shows because conservation standards weren't up to par.

This March, however, the Currier reopened after nine months of renovation and the installation of a climate control system. While museum-goers will certainly notice the cool air that now circulates through the galleries during the dog days of summer, most of the improvements are behind the scenes—ducts snaked through walls and machinery installed in the bowels of the building. For alterations that wouldn't be immediately obvious to the average visitor, the Currier had to raise about \$5 million (a sum that included funds for developing the museum's endowment). "One of the challenges was explaining it to the public," Spahr says of the fund-raising campaign. The museum, he says, was "pleasantly surprised" by the support it was able to garner from the community. The renovation project was also a happy opportunity for the Currier to tour some of its American art nationwide and to reinstall the collection at large. European works, for example, have been moved out of a gallery where windows divided them up. Now, Spahr says, there's "more of a dialogue between the paintings."

The new, carefully moderated environment in the Currier galleries has also allowed the museum to gather paintings and sculptures for "Community of Creativity: A Century of MacDowell Colony Artists," which opens this September and runs through Dec. 2 before traveling to the Equitable Gallery in New York and the Wichita Art Museum. The works on display represent 50 of the more than 1,300 visual artists who have resided at the colony from its early days to recent times. Some artists are well known—Faith Ringgold and Milton Avery, for example—but others are not. "For some, it might be the most exposure they have ever gotten," Spahr says. The wide range of works included in the exhibit demonstrates that there is no MacDowell "look," and in some instances gives a glimpse of life at the colony. For example, a 1989 oil painting by Susan



Artist Susan Hambleton, a MacDowell Colony fellow, captured the peace and calm of the colony in *Thinking of You* (1989)—one of 50 works included in the Currier's traveling show.

Hambleton called *Thinking of You* shows a lone Adirondack chair sitting in the middle of a MacDowell Colony field—a testimony to the serenity and solitude that colony fellows experience.

At the nearby Isadore J. and Lucille Zimmerman House, owned by the Currier since 1988, visitors can also see an architectural evocation of a belief in communal living as catalyst for artistic inspiration. Frank Lloyd Wright designed the home in 1950 along with an apprentice who studied at his school, the Taliesan Fellowship, which functioned as a colony. One of Wright's "Usonian" homes, the low-slung, one-story structure is intended to be efficient and functional—much of the furniture is built in, for instance—and organic—the architecture is very much connected with the heavily wooded landscape outdoors. Inside, the upholstery and linens, all designed by Wright, are rendered in autumnal shades. The house is interpreted to the early 1960s, right down to the plastic shopping bag on top of the refrigerator and the shoes in the bedroom closet. When the Currier received the bequest from the Zimmermans, says Site Administrator Hetty Startup, "we didn't just get a building, we got a slice of their life—their books, even their underwear." This was a life that was very much involved in the arts. A grand piano dominates a corner of the living room, where the couple played music with their friends, and locally produced art decorates the home. The Zimmermans, Startup explains, saw their home as a way to educate the community about an important architectural movement.

The conviction that local citizenry should be exposed to the arts has had a long history in Manchester, which in 1898 witnessed the founding of the Manchester Institute of Arts and Sciences. The institute's wealthy philanthropic patrons thought

that the middle and lower classes should have a chance to be educated and enlightened. "It was modeled after the 19th-century progressive idea that one should bring arts and culture to a diverse and broad audience," says Andrew Jay Svedlow, the current president. The institute sometimes acted in a "paternalistic" fashion, he says, bringing in an English professor from Harvard to lecture on Shakespeare, for instance. At the same time, it offered weaving classes for women. In 1916, it moved to its current home—a stately Beaux Arts building constructed of local granite. Inside are Tiffany lighting fixtures and, if you look closely, columns inside the main entrance that appear to be marble but are actually plastic. While the institute originally concentrated mainly on the sciences (including botany, ornithology, and mineralogy), by the 1920s the focus had shifted to the arts, offering training to aspiring art teachers and, eventually, to commercial artists as well.

Today, students of all ages come to study and work at the institute's studios in painting, drawing, print-making, photography, sculpture, ceramics, and fiber arts. The institute is now developing a full-time, four-year professional bachelor of fine arts degree program in these studio areas, and is planning a 40,000-square-foot addition to accommodate these changes. While the institute does not maintain its own permanent collection, Svedlow says that it still functions as a museum in several senses, exhibiting the works of local artists, for instance, and inviting guest curators to develop exhibits of and presentations on contemporary art. "There are a variety of cultural institutions that sometimes have a difficult time fitting into the traditional definition of a museum," he says. "What's exciting is an institution evolving to fit the needs of the community." In keeping with that locally focused mission, the institute is presenting the paintings of New Hampshire artist and former MacDowell colonist Colleen Randall this fall. Svedlow hopes that the exhibit will help acquaint people in the area with contemporary art—something that not many New Hampshire arts institutions concentrate on. "We feel it's important to bring 'difficult' art to the community," he says. "Part of our mission is to challenge people to look at the art of our own time."

This fusion of exhibiting and teaching art also shapes programming at the Art Center in Hargate, located at St. Paul's



A major renovation project allowed the Currier the to tour works from its collection, including this *Chest-on-Chest-on-Frame* (1790-95) by the Dun-lap furniture makers of the Merrimack Valley.

School in the rural outskirts of Concord. This 140-year-old prep school has been co-ed since 1971, but a prevalence of dark wood and red brick throughout this idyllic campus (complete with babbling brook) still lend a distinctly masculine air. The Calder perched outside one of the buildings, however, suggests that this school is not a stereotypically traditional New England boarding school. Inside is a small exhibition space and a complex of studios. All St. Paul's students are required to study the arts for at least one year, and the exhibits at the art center are intended to fit into the curriculum. "This is a teaching gallery, and the primary audience is students," says art center director Karen Burgess Smith, who also teaches photography at the school. "Everything is connected in the studios." The school also maintains a small collection of art; every work must have a teaching value determined before it can be accessioned.

Each academic year, the curriculum and exhibitions follow a selected theme. Starting this fall, the focus will be on "connections"—between "the

artist and culture, technology and theme." Following this theme, the Art Center in Hargate is collaborating with the Thorne-Sagendorph Art Gallery of Keene State College and the Lamont Gallery of Phillips Exeter Academy to present "Fritz Scholder: Paintings and Prints." The exhibit will explore how Scholder, who was a MacDowell Colony fellow in 1994, reflects Native American culture in his work.

At a small museum located in one of the former Amoskeag Mill buildings fronting the Merrimack River in Manchester, the educational mission focuses on science rather than on art. At the 10-year-old SEE—which stands for Science Enrichment Encounters—the goal is to instill enthusiasm for the sciences in young people. Fifty to 75 interactive exhibits are on display at a given time in one large room, most concentrating on physical sciences such as electricity, magnetism, and optics. One day early this summer, shrieks and giggles filled the air as a group of fourth-graders learned about the conservation of momentum and static electric charges. Kids took turns spinning in a chair while extending and pulling in their arms and legs, and watching their hair stand on end as they placed their hand on a Van de Graaff generator. Throughout, Eric Baxter, a program aide, asked questions to encourage students to contemplate the scientific principles in play. Do you go slower or faster in the

rotating chair when you pull your legs in? What happens when you shuffle your feet along the carpet in the winter and then touch someone? How does that relate to your hair standing up now?

By next July, Executive Director Douglas Heuser says, the museum hopes to have completed the first phase of developing a new facility across the street. Also located in one of the Amoskeag Mill buildings, the new location will be about four times larger than the current space and will provide an opportunity for a greater focus on biology and chemistry. The concept for the new facility is being created by Ralph Appelbaum, known for his work on projects including the United States Holocaust Memorial Museum and the fossil halls of the American Museum of Natural History.

Eventually, the same renovated mill building will also house the collections and museum operations of the Manchester Historic Association, now located in a smaller building several miles away. (Library and research functions will remain in the association's original home.) The new location will provide an excellent opportunity for the historic association to trace in depth the history of the city's textile industry, looking at Manchester as "an industrial urban phenomenon," says Director John W. Mayer. The city's history, he says, "is very much about history and technology." Manchester's Amoskeag Manufacturing Company grew to become the largest textile manufacturing company in the world, employing more than 15,000 workers—20 percent of the city's population—at its peak in 1913. The Great Depression, however, brought financial troubles, and the company began dismissing its employees. On Christ-

mas Eve of 1935, the remaining workers received pink slips, and the mill closed its doors thereafter.

For the historic association, now celebrating its 100th birthday, the millyard project is part of a larger recent effort to become more community-oriented and professionalize its operations. A capital campaign, now in the planning stages, will fund development of the millyard facility, care for the current building, and the building of an endowment. The association has already increased its staff from four to nine, embarked on a systematic inventory of its collection, expanded the space for library materials, and is developing new exhibits. In the past, the association displayed objects from its collection with "no real coherence," Mayer says—a wall covered from floor to ceiling in portraits, for example, and an exhibit case containing both china and a cannonball. A new permanent exhibit called "Manchester Stories," scheduled to open in September, will reinstall many of these objects according to a more logical thematic chronology. "We are selecting artifacts and telling anecdotal stories about people related to them," Mayer says.

A preview of sorts to such an updated exhibit is "City Life: A Visual Life of Urban Manchester," on display through the end of the year. Here, images and artifacts chronicle the 150-year-old city's history from its original settlement by Scotch-Irish immigrants, through its boom and fall as a milltown, to modern times. The exhibit is organized around various themes—a section on public health, for example, discusses the 19th-century appointment of a health officer and later establishment of a health department. On display is an 1877 notice intended to curb the spread of small pox, advising residents not to leave "filth, suds, meat brine, offal, oyster or clam shells, or other rubbish" in the streets. An array of headgear—a 1936 woman's hat topped with a bunch of artificial cherries, a turn-of-the-century fireman's hat, a fez worn by members of a fraternal order—encourage visitors to think about the many different people who live and work in a city like Manchester.

When SEE and the Manchester Historic Association move to the same Amoskeag Mill building, they will be joined by a yet-unformed Museum of Industrial Heritage. For now, the different institutions are all "working independently of one another," says John Mayer of the historic association. There is, however, "an opportunity to forge a collaborative program," he says, noting that this is something all parties need to work on.

Perhaps, in the spirit of the MacDowell celebration, a cooperative venture will come to pass. "The celebration was to foster collaboration among arts institutions in the state," says the MacDowell Celebration's Andrea Silver. "It set the groundwork for that." **M**

Charles Sheeler, *Amoskeag Canal*, 1948 (from the Currier's collection). When the Amoskeag Manufacturing Company closed during the Great Depression, Manchester plunged into financial hard times.



Through Many Eyes

BY CATHERINE ZUSY

WHO IS YOUR FAVORITE PERSON FROM NEW HAMPSHIRE AND WHY?

"My favorite person in New Hampshire history is Passaconaway because he was a peace loving man."

"I like Sarah Josepha Hale because she gave us Thanksgiving."

"I like [Governor] Benning Wentworth because he was an interesting man and was rich and greedy."

—Bonnie Noyes's 4th-graders at Conant Elementary School, Concord, N.H.

These are a sample of the questions the New Hampshire Historical Society asked and answers we received from 4th-graders as we developed "New Hampshire Through Many Eyes," an overview exhibition of the state's history. For the historical society's new Museum of New Hampshire History, which opened in May 1995, we wanted a long-term exhibit that general audiences would enjoy and that kids would want to visit. Involving the public in the formative stages of exhibit planning was crucial to our goal of broadening the new museum's visitorship. In addition to Noyes's students—who provided us with insights about what schoolchildren deemed important—we canvassed a wide range of people to determine what was interesting to the general public and how we could best bring New Hampshire's story to life. Helping us were teachers, curriculum experts, senior citizens, disability-access specialists, statesmen, business leaders, scholars, and Native Americans—in this last case, triggering an extensive debate over whether to repatriate or display a centuries-old dugout canoe.

Our newly renovated "stone warehouse" (originally built in 1870 just across from the capitol building in downtown Concord) was intended to draw not just connoisseurs and history

WHAT DO YOU THINK IS THE MOST INTERESTING EVENT IN NEW HAMPSHIRE HISTORY?

"I think that it's interesting that "Mary Had a Little Lamb" was written here."

"... when Christa McAuliffe was chosen as teacher in space."

"I think the eclipse because there is only a few in a lifetime."

buffs but children and family groups. Our overview exhibit aimed to present history in a vivid and exciting way through the collective stories of people of all backgrounds, demonstrating how we learn about the past. It also was intended to focus on the causes and effects of change, demonstrating conflict and tension during each era discussed. All of this within 3,200 square feet. While the involvement of our audience in planning took time and was occasionally a diplomatic challenge, it improved the exhibit immensely.

We saw planning the exhibit as an opportunity to forge relationships for future cooperative programming. The process of developing the exhibit was therefore as important as the end product. We wanted the dozens of individuals who contributed to the planning phase—and later to creating the exhibit—to feel a sense of ownership of the project. One can gauge the success of a regional history exhibit by the number of people who bring their friends and relatives to show off their contributions.

As we met with Bonnie Noyes's 4th grade students, we explained that we wanted the exhibit to interest not only them but their brothers and sisters and parents. We asked them not to be shy because we needed their input to make the exhibit effective. One kid got it and

pipled up that they all "had to be honest" with their opinions. The class, having just completed a unit on New Hampshire history, was well prepared to assist. We asked them to help solve our biggest internal debate: whether to organize the exhibit thematically or chronologically. The students and their teachers preferred the chronological arrangement. "You know what time zone you are in," said one student. "It's lined up like a time line so everything's in order," added another. We followed their advice.

Noyes's class endorsed some ideas we'd had for the exhibit and helped us refine others. They suggested that we include in a panoramic mural state symbols that visitors could search for (Noyes reminded us that mystery appeals to children). In the re-creation of a 17th- or 18th-century wigwam, kids agreed that we should play a recording of stories from the Abenaki—the Native American tribe that lived in the region at the time of European contact. Students noted that the museum was filled with objects and information and that stories would be a nice change. They thought that an audio tour of authors reading, together with folk stories and songs, would be fun. Also interesting, they said, would be a Shaker "time machine" where visitors could see their face reflected over the image of a body dressed in traditional Shaker garb while listening to a Shaker eldress reflect on her life. While we could not incorporate all of the students' ideas, we took their guidance to heart: "Include stuff you don't learn at school so you'll learn something new."

For a re-creation of a parlor belonging to wealthy merchant George Jaffrey III (1717/18-1801), students came up with the idea of letting visitors overhear a conversation. In the scenario we developed, the Loyalist Jaffrey family is conversing two months after the battle of

Lexington and Concord and two days after the royal governor and his family have been run out of town. The family debates whether to forfeit their wealth and stature and flee Portsmouth, or stay and risk harassment and harm by a patriot mob. The development of this three-minute dialogue was a challenge because it had to be based on historical fact, situation, and personalities, and use late 18th-century language.

Other 4th-graders at Conant Elementary and older museum visitors from a local retirement community offered input as we came up with version after version of the conversation. The 4th-graders—our principal school-age audience—did not understand an early draft. The formal way the characters addressed one another—husband and wife calling each other mister and missus—intrigued them; the students knew there had been threats of violence, but little more. After meeting with the children, we simplified the script, which was running too long anyway, and modified some of the language, which was typical of 18th-century epistolary writing but probably would not have been spoken. The retirement community residents understood more (having heard an improved version of the script) and had many useful suggestions. They encouraged us to provide visitors with the date and place as a preamble to the conversation rather than just including the information in label copy, and urged us to reveal what happened after the tape ends. Thus, visitors learn that the Jaffreys vow to stay put.

Teachers and curriculum experts also critiqued the organization and content of the exhibition, as well as mechanisms for presenting various ideas. Historians, archaeologists, and folklorists reviewed various versions of the storyline and main labels to help ensure the accuracy and balance of our presentation.

Three years before the show opened we began our conversation with representatives of the Native American community in New Hampshire. We invited members of this community to review our collections with us; we brainstormed with leaders at the Abenaki Cultural Center in Manchester, N.H., about how best to represent Native American history and culture in New Hampshire; and we traveled to Swanton, Vt., to meet with

elders at the headquarters of the Abenaki Nation of Missisquoi.

While cautious at first, the Abenakis soon realized that the exhibition was an opportunity for them to participate in presenting their story. They offered sources for brain-tanned leather (hide softened with animal brains, according to Native American custom) and reproduction stone tools and pottery, and they cautioned us about the display of archaeological artifacts. They were especially concerned about plans to exhibit a dugout canoe from the museum's collection. Dating from between the 1400s and 1600s, the canoe is the earliest known dugout found in New Hampshire. Fifteen feet long and burned and hewn from a very old pine (with clear marks showing this process), the canoe was once used to transport people and goods in New Hampshire's Lakes Region. Reputedly found buried in the sand on the shores of Lake Ossipee in 1840, the boat was subsequently given to the historical society, where it has resided ever since. Since the canoe had been buried, the Abenakis were concerned that it was a funerary artifact that should be returned to the earth rather than exhibited.

Because we had no record of this particular canoe's history, volunteer and archaeological doctoral candidate Lynn Clark researched the uses of dugouts. While she found that canoes were sometimes used as a metaphor for spiritual journeys in rock art from Maine and Canada, she could find no historical, archaeological, or oral history evidence of dugouts being used for purposes other than transporting passengers and objects. We shared this information with the Abenaki at Missisquoi and elders in New Hampshire, and with the support of historical society director John Frisbee, chose to include the canoe in the exhibit. We believed it was essential to present Native American history in New Hampshire in an engaging way and hoped that the Abenaki community would recognize and respect our intentions. Except for archaeological artifacts chosen deliberately from sites that were not burials, the canoe was the only real object in the Native American section of the exhibit. We met again with the Abenaki to discuss feelings about including the canoe, and one of the elders came to the histori-

cal society and sprinkled tobacco on it to purify it. Still, some of the Abenakis continued to object to our displaying the canoe.

In respect for the Abenakis' wishes, the historical society bored holes in the plexi cases that held and protected archaeological artifacts, thereby allowing them to "breathe"; provided reproduction stone tools for visitors to touch (archaeological artifacts, with and without provenance, were accessible only to the eye); and included a statement in the exhibition noting that some Abenaki felt uncomfortable about our display of the canoe. We also sent several members of the Abenaki community in New Hampshire and Vermont draft copies of the main exhibition labels for their review and comments.

As staff and Abenakis planned the Native American section of the exhibit together, it was gratifying to hear that the Abenakis thought the presentation sounded interesting and even fun. Newt Washburn, an NEA Heritage Award winning-craftsman and tribal judge of the White Bison Council (an Abenaki group in New Hampshire), told us where we could find canoe birches and taught us how to procure bark from the trees for our reproduction wigwam. Abenaki storyteller Joseph Bruchac recorded two tales for us to play in the wigwam, presenting the Abenaki world view through oral tradition—the tribe's method of conveying history. When the exhibit opened, it was gratifying to hear members of the Abenaki community express pride in the presentation of their past.

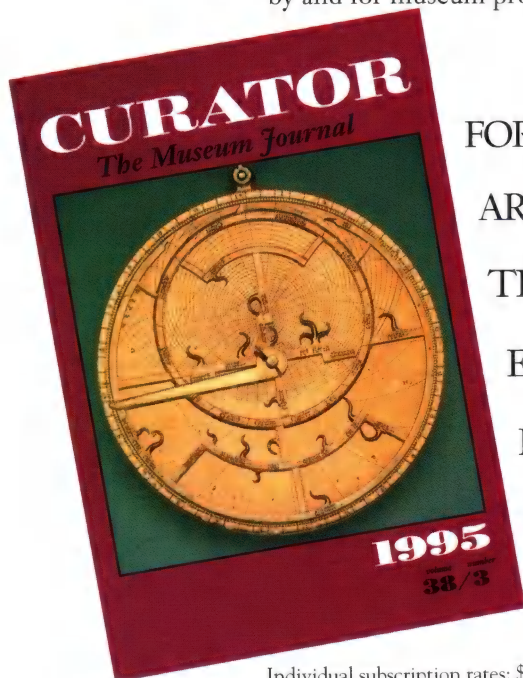
Procuring feedback from people other than historical society staff and our team of humanities scholars required hundreds of phone calls, letters, and, at times, lots of patience. In the end, however, these individuals—collectively representing the public—made an extraordinary contribution to our exhibition. We're certain that this is just the beginning of a lasting conversation. **M**

Catherine Zusy is an independent curator based in Cambridge, Mass., and former chief curator of the New Hampshire Historical Society. She was project director and co-curator for the NEH-funded exhibition, "New Hampshire Through Many Eyes," described here.

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The Museum Journal

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The Richard Florsheim Art Fund is pleased to announce its grants to artists and museums for 1995

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The Fund makes grants to assist artists: with established reputations, over 60 years of age, with museum acquisitions, exhibits, and catalogs. Application deadlines are October 1 and March 1 annually. Further information and applications are available by writing to:

A. L. Freundlich, President, Richard Florsheim Art Fund, 4202 East Fowler Ave.
USF 30637, Tampa FL 33620-0637

Forum

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private ownership and the commercial market.

Inter-museum deaccessioning can be achieved in a number of ways. Museums may individually seek institutions to receive collections being removed. They can make contacts, hold discussions, and determine an appropriate arrangement. Museums may also approach the matter collaboratively. The National Park Service, for instance, has a central office that lists collections no longer needed along with those being sought. Sites within the park service are eligible to participate; museums outside the service may utilize the office on a case-by-case basis and as scheduling permits.

Within the past decade, there has been exciting precedent for inter-museum deaccessioning. In every case deaccessioned collections have remained in museums and thus are preserved and kept in the public sector. In 1984, for example, the Philadelphia Museum of Art and the Pennsylvania Academy of Fine Arts entered into a collection transfer agreement. First, the museum gave the academy a painting by American artist Charles Demuth and a certain sum of money in exchange for 2,400 European drawings. A year later, the academy gave the museum 43,000 Old Master and 19th-century European prints in exchange for six works of American art and an undisclosed financial contribution.

In the course of relocating collections to a new state-of-the-art storage facility six years ago, the Maine State Museum conducted an extensive review of nearly 100,000 items. During this process certain objects were determined inappropriate to the institution's mission. After careful analysis these were recommended for deaccession. The first disposal option was transfer to another museum. Where feasible the idea worked well. For instance, an unusual and rare Canadian railroad clock was given to an appropriate museum in Canada.

The Western Reserve Historical Society Museum in Cleveland carried out an inter-museum transfer two years ago. A wedding dress of little value to the insti-

tution's prominent costume collection was given to a local historical society. The dress has documentary importance for that organization and, indeed, had been on loan to it for nearly 10 years.

There will, of course, be times when inter-museum deaccessioning is not a viable option. It may prove difficult to locate an interested institution or one that will properly care for the collections being removed. Time might be a problem. Practical obstacles such as shipping may be difficult to overcome. Also, certain donor or other legal restrictions could require items be sold (or even destroyed) if they are unwanted.

The confusion sometimes surrounding deaccessioning cuts to the core of every museum's *raison d'être* and invariably manifests itself in the form of disturbing questions. Are museums public trust organizations? Should they honor implied agreements with previous, present, and future donors of objects, money, time, and other resources? Can museum beneficiaries truly believe these institutions? Are museums blatantly failing as preservation organizations? These questions and their answers are a mix of the highly charged, superficial, and complex. They have all arisen largely because of commercial deaccessioning.

Museums are hard pressed to avoid the extraordinary lure of the marketplace. The pressures to sell collections are enormous. Institutional budgets are always thin and income opportunities cannot be ignored. However, the immediate monetary benefits of selling may be offset by more devastating adverse long-term public relations effects.

Individually and collectively, museums must reconsider the viability of commercial deaccessioning as a first choice collection removal option. A museum's reputation is its most important asset. This is the foundation upon which success is built and maintained. Citizens have every right to demand that museums manage collections responsibly on their behalf. As preservation organizations first and foremost, museums need to consider the physical and intellectual well-being of what they deaccession. This may be best accomplished by inter-museum transfer. **M**

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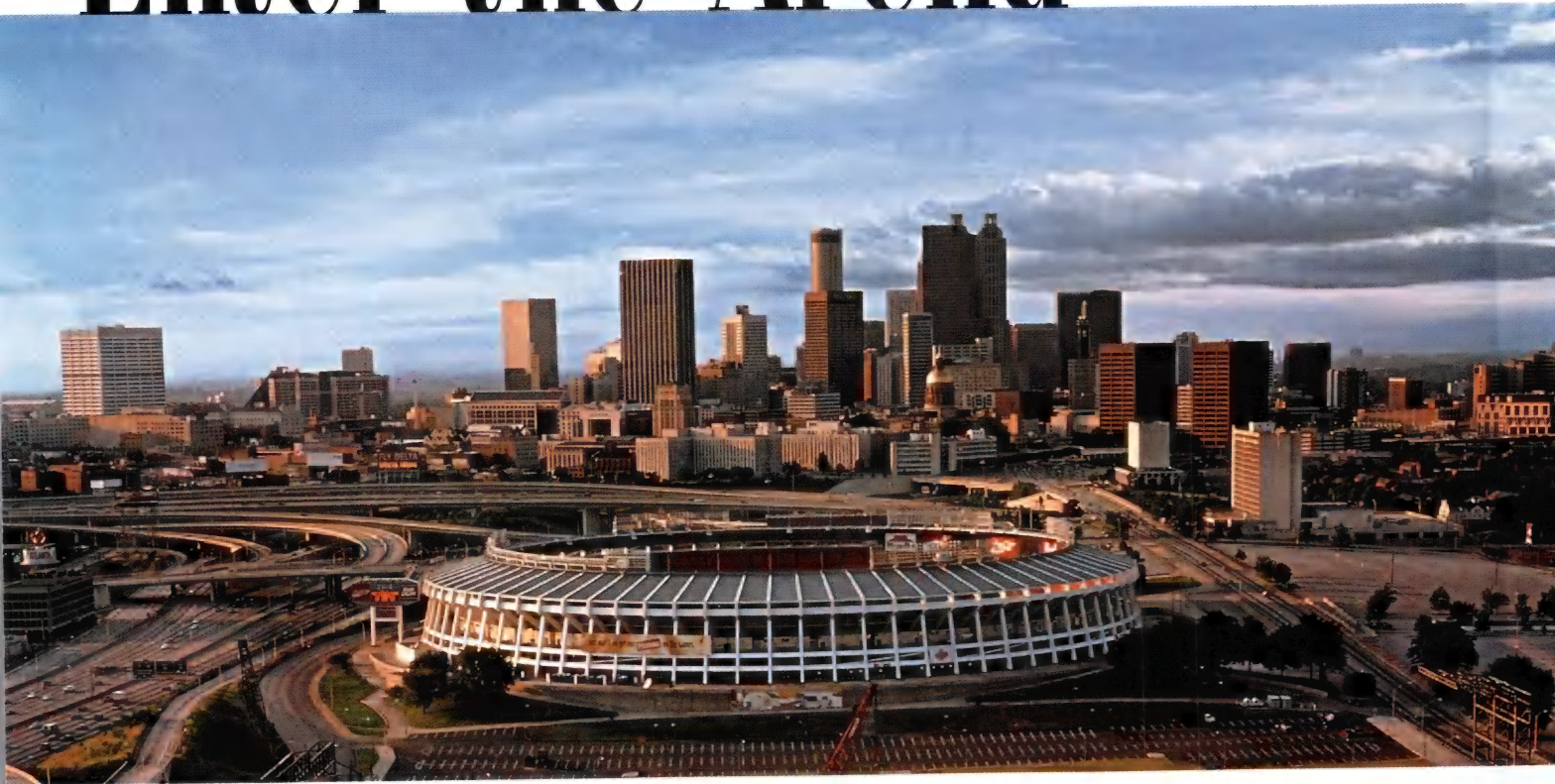
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Enter the Arena



92nd AAM Annual Meeting and MuseumExpo97 April 26-30, 1997 • Atlanta, Georgia

"Competing in the Arena: Content, Creativity, and Cooperation" is the theme of the 1997 American Association of Museums Annual Meeting.

Session proposals are strongly encouraged on issues that address collaboration and cooperation with an emphasis on financial issues. Suggested topics include: achieving fiscal stability in an era of declining public support; appropriate strategies for earned income; links between museums and the growing market for travel and tourism; and how museums can be "at the table" when business and government leaders develop national and community policy.

Program proposals can be obtained by contacting the AAM meetings department at 202/289-9113. Program proposals must be received by September 9, 1996.

Marketplace



Above: ATTA, Inc., has created life-cast pictures for the Martin Luther King, Jr. National Historic Site in Atlanta.

Below: Kwik MegaMedia's 60' x 37' outdoor banner is printed on mesh, eliminating the need for distracting wind vents.



ATTA, Inc., creates sculptural objects, life-cast figures, and three-dimensional fabrications for various applications in the museum exhibit market. ATTA, Inc., uses a variety of materials, including plaster, fiberglass, cast resins, metal,

and bronze. Clients include the National Park Service, the College Football Hall of Fame, the National Corvette Museum, and Planet Hollywood. **For more information, please circle Reader Response Number 104.**

Recently, **Alternate Realities Corporation** came to the market with a display environment for bringing fully immersive virtual reality to museums and other venues. The company's VisionDome allows 10 or more people to enjoy 3-D virtual real-

ity without helmets, goggles, or special glasses. The VisionDome has been successfully used in trade shows and is appropriate for museums, especially science and technology centers. Using proprietary projection and rendering technologies, the VisionDome displays a 360 x 180-degree panorama on its interior. Viewers perceive the projected images as three-dimensional. **For more information, please circle Reader Response Number 101.**

The **Northeast Document Conservation Center (NEDCC)** announces the availability of a free technical leaflet on the care of photographs. The leaflet was written by NEDCC's senior photographs conservator and is designed to help curators, collections managers, librarians, archivists, and private collectors with collections of photographic materials. It provides information on the proper storage environment and materials to enhance the preservation of photographs. **To obtain a free copy, please circle Reader Response Number 102.**

Cyro Industries offers Acrylite Op-3 sheet with ultra-violet light filtering. The sheet shields valuable artwork from the

damaging effects of sunlight, making it an ideal material to use in museums and galleries. It filters out 98 percent of harmful UV light, while allowing the maximum amount of visible light to penetrate for true viewing of the artwork. The material also delivers impact resistance and four times the break resistance of glass, with only half the weight. **For more information, please circle Reader Response Number 103.**

Kwik MegaMedia™, a division of Kwik Intentional Color, Ltd., a pre-press imaging facility, has entered the alternative media market with its operational launch of the Scitex Outboard large format printer. The digital-based imaging printer can reproduce four-color process images and text directly onto virtually any substrate, including mesh, vinyl, canvas, scrim, and paper. All are included on a standard industry digital disk containing high-resolution images in a traditional page assembly mechanical format. This filmless technology is ideally suited for large outdoor signage, banners, wall murals, and theatrical backdrops. **For more information, please circle Reader Response Number 105.**

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Publications: John Strand, Director; Susannah Cassedy O'Donnell, Managing Editor; Jane Lusaka, Associate Editor; Susan v. Levine, Design/Production Manager; Roger Moyer, Bookstore Administrator; Andrea Tedesco-Lichtman, Bookstore Assistant

Finance and Administration

Edward Brenner, Vice President, Finance and Administration
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Administrator; Shelon Atwater, Membership Assistant

AAM Board Members

Robert P. Bergman, *Chair of the Board* (1998); Alberta Sebolt George, *Vice-Chair* (1997); Nina M. Archabal, *Immediate Past Chair* (1998)
Term of Office 1994-1997: Gail Becker, W. Donald Duckworth, James E. King, Juanita Moore, Arthur H. Wolf
Term of Office 1996-1997: Warren Illiff
Term of Office 1995-1998: Kimberly Camp, Spencer R. Crew, George P. Moynihan, Mimi Quintanilla, Helen Valdez
Term of Office 1996-1998: E. John Bullard
Term of Office 1996-1999: Robert Archibald, Betsy Bennett, Louis Casagrande, Raylene Decatur, Cheryl McClenney-Brooker, William Moynihan

AAM Councils (established to provide input to the Board)

Council of Regional Associations

Council Chair: Anthony G. King, President, New England Museum Association (1996)
Council Members: Nancy Epping, President, Midwest Museum Conference (1996); Jim Gold, President, Mid-Atlantic Association of Museums (1997); Randy Ray, President, Southeastern Museums Conference (1996); Kathy Dickson, President, Mountain Plains Museums Association (1997); Jill Rullkoetter, President, Western Museums Association (1996)
Board Liaison: Alberta Sebolt George
AAM Staff Liaison: Edward Brenner

Council of Standing Professional Committees

Council Chair: Janice B. Klein, Chair, Registrars (1998)
Council Members: Robert Nauert, Chair, Museum Management Committee (1998); Minda Borum, Chair, Committee on Audience Research and Evaluation (1997); Terry R. Reynolds, Chair, Committee on Museum Professional Training (1998); James C. Kelly, Chair, Curators Committee (1997); Linda Hardwick, Chair, Development and Membership (1998); Mary Ellen Munley, Chair, Education Committee (1998); Michael Pierce, Chair, Exhibition Committee (1998); Ann Mintz, Chair, Media and Technology (1998); Gail C. Griffin, Chair, Public Relations and Marketing (1997); James J. Davis, Chair, Security (1998); Mary Ellen Conaway, Chair, Small Museums Administration (1997)

Board Liaisons: Arthur Wolf, Mimi Quintanilla
AAM Staff Liaison: Patricia E. Williams

Council of AAM Affiliates

Council Chair: Ori Z. Soltes, President, Council of American Jewish Museums
Council Members: Joan Larson, President, American Association for Museum Volunteers; John E. Fleming, President, African-American Museum Association; Robert R. Archibald, President, American Association for State and Local History; Sharon Lee, Acting Director, American Association of Botanical Gardens and Arboreta; Sally Osberg, President, Association of Youth Museums; Debbie Hess Norris, President, American Institute for Conservation; Kathryn Boardman, President, Association for Living Historical Farms and Agricultural Museums; James H. Duff, President, Association of Art Museum Directors; Scott R. Becker, President, Association of Railway Museums, Inc.; Betsy Bennett, President, Association of Science Museum Directors; Dennis Wint, President, Association of Science-Technology Centers; Leslie Johnston, President, Museum Computer Network; Quentin Wheeler, President, Association of Systematics Collections; Ann M. Gill, President, Council of American Maritime Museums; Cliff Harrison, President, Museum Store Association, Inc.; Serena Rattazzi, Director, American Federation of Arts; Leslie King-Hammond, President, College Art Association; Ronald Pushka, President, International Association of Museum Facility Administrators; Peter Tirrell, President, Association of College and University Museums and Galleries; Enid Schildkrout, President, Council for Museum Anthropology; Andrew Camden, Chairman, Museum Trustee Association; Dale Jones, President, International Museum Theatre Alliance, Inc.
Board Liaison: Juanita Moore, George Moynihan
AAM Staff Liaison: Katherine Maxwell

Other existing components (e.g., AAM/ICOM) also have input into the Board's decision-making process.

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Museum News readers can get more information about any of the products and services advertised in this issue or described in *Marketplace*.

Look for the number at the bottom of each advertisement or product description, and circle that number on this list.

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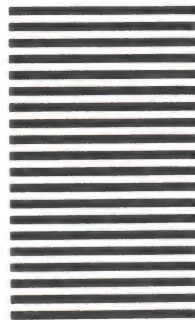
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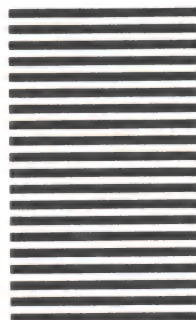
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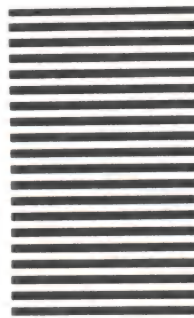
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Marketplace

continued from page 63

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"Landscapes for the Homeless"; "DeLoss McGraw: As A Poem, So Is A Picture"; "Cutting Edges: Painter's Woodcuts from the Experimental Workshop"; "Private Edens: The Gardens and Film Sets of Florence Yoch"; and, "And The Bead Goes On!" **For additional information, please circle Reader Response Number 108.**

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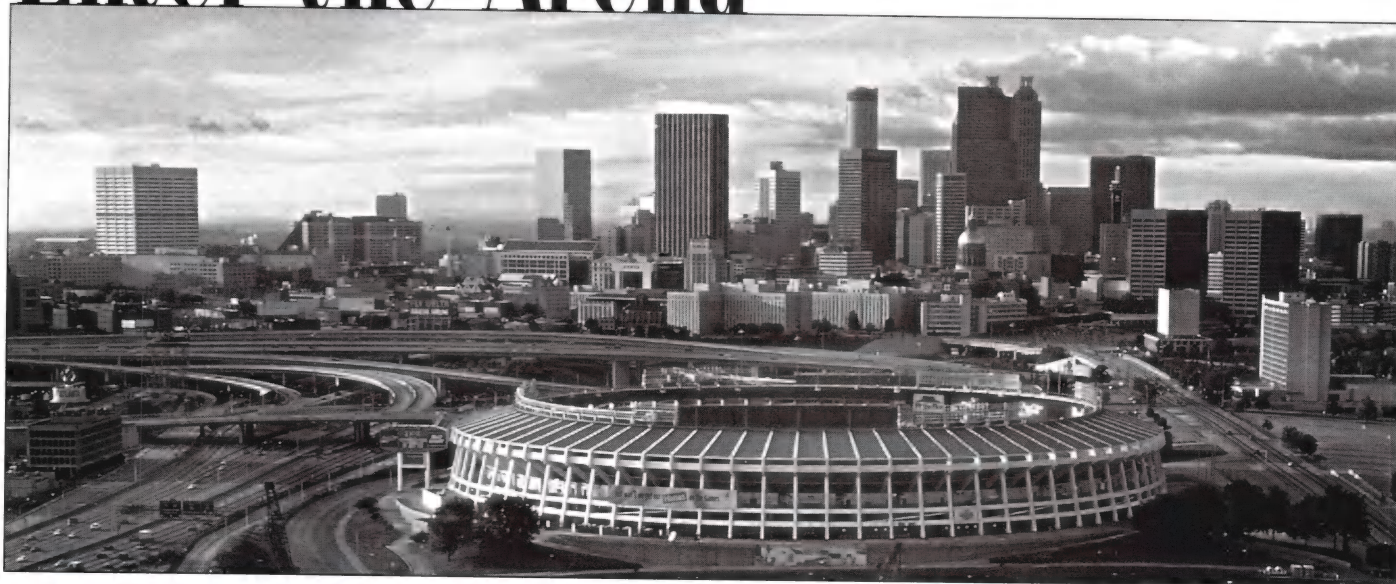
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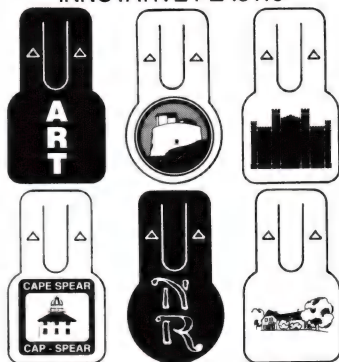
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Museum Marketplace

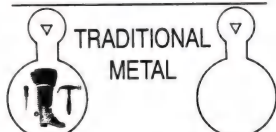
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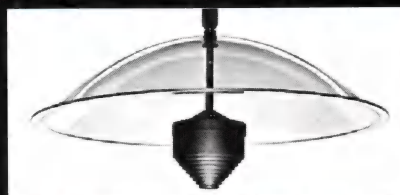
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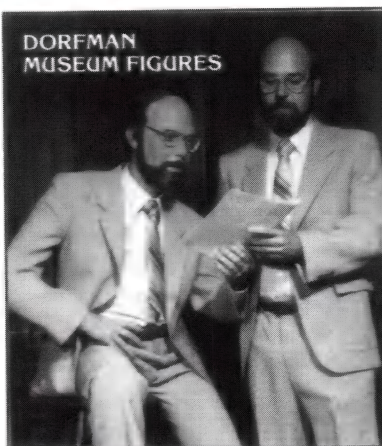
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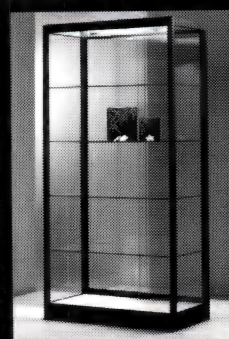
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Museum Marketplace

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Since 1994, Cooper has directed anti-violence projects in Washington, D.C., involving hundreds of schoolchildren, the Capital Children's Museum, the Corcoran Gallery of Art, and the Washington Metropolitan-Area Transit Authority. The project is designed to help children deal with increasing violence in their communities. In many U.S. cities—including Washington and Boston—young people are frequently faced with violent situations. Cooper began an anti-violence campaign based at the Museum School at the request of its dean, Debby Dluhy, who wanted to expand the school's community service. "Projects like this bring children to a closer relationship with the meaning of images," she said. Dluhy believes this kind of program gives children a deeper understanding of art, possibly encourages them to visit art museums, and gives them an outlet for expressing their feelings about violence in their community. Getting Along also helps fill a void left by cuts in funding for arts education. "As budgets just couldn't carry [arts programs], out they went," she said.

To set the program in motion, Cooper collaborated with Kathy Tosolini, senior program coordinator for the arts at the Boston Public Schools, who contacted area schools that were interested in anti-violence and visual arts programming. The response was overwhelming: within a day, many of the 120 public schools had requested programming. The organizers decided to restrict the program to 40 schools: 20 elementary, 10 middle, and 10 high schools.

The Museum School applied to local foundations and corporations for funding and received a start-up grant from the A.C. Ratschesky Foundation, which often provides funding for youth and arts programs, to support Getting Along spring programming. In addition, Charrette, a nationwide chain of art supply stores, has donated materials, and Ack-erley Communications, a marketing and advertising firm, has provided billboard space. Because of a lack of funding, only 17 of the 40 schools have completed the program. Sessions for the remaining schools begin in the fall.

Most of the children involved in the

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project have had to deal with violent situations, whether through personal experience or the media. For example, one of Cooper's assistants, Heather Cox, a second-year graduate student in the Museum School's M.F.A. program, recalled an incident involving knife possession at a participating elementary school. "It really struck home that this is what they have to deal with . . . and how it related to why we were there," said Cox.

Children do not always have the opportunity to talk about violence despite its prevalence in their lives. When this is the case, Cooper gives teachers suggestions for lesson plans. To get the children thinking about how art can address violence, he asks the class to research historic figures who have advocated non-violence and incorporate them into the billboard or mural. When classes have already had a unit on violence, Cooper and his assistants ask the children to discuss their feelings about the topic. However, the focus of Getting Along sessions is more on art than on discussing anti-violence. Cooper asks

the students to draw what they are thinking and feeling and then offers constructive criticism.

The resulting works are varied in style but generally pit happy scenes of children playing and flat patterning against subtly violent or disturbing images. At Boston City Hall, grids of color and images of children interspersed with the message "Stop the Violence" cover a 50-by-10-foot collage mural. Another billboard created through Getting Along, also reading "Stop the Violence," depicts a colossal green mask, mouth agape and eyes covered by red hands, surrounded by figures—some abstract, others more representational—carrying peace symbols, holding hands, and waving their arms in the air.

What Cooper enjoys most about the project is seeing how excited the children become during the sessions. "The reward for me mostly is just seeing the art getting made," said Cooper. "[The students] consistently—no matter what age—get so involved in the activity. It's such a positive thing."

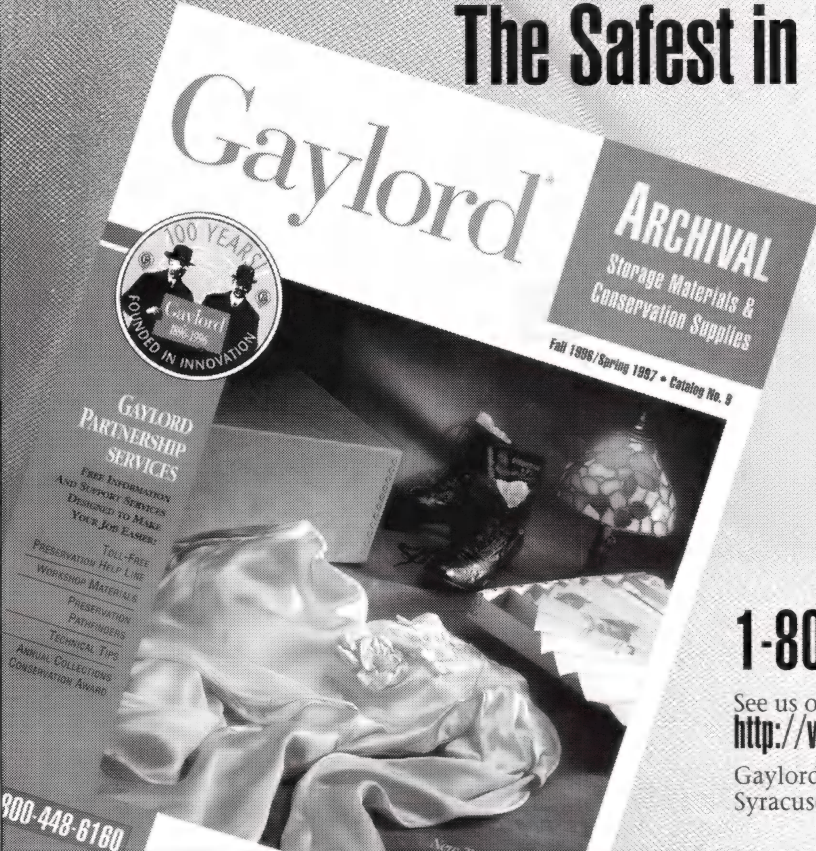
Cooper hopes to bring such campaigns to other cities. In August, he again worked with the Capital Children's Museum and Corcoran Gallery of Art in Washington, D.C., and a similar anti-violence campaign is planned for spring 1997 in New York.

Although Getting Along hopes to make children aware of alternatives to violence, the organizers do not have unrealistic expectations. "I don't delude myself into thinking that we'll get rid of violence through art but I do think that . . . images themselves can help by building awareness and communicating the impact of violence on young lives," said Dluhy.

According to Cooper, Getting Along helps most by giving children both an opportunity to creatively express themselves and a positive experience to remember. "The more positive experiences a person has," he said, "the more likely they're going to want to participate peacefully in society and the less angry they're going to be."

—Susan Breitkopf **M**

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gating large art museums, or art museums in general, from the corpus of American museums. I think the directors of all museums dependent on fund raising are under stress.

If I read the authors right, however, I don't see much similarity in the problems besetting museums and those of higher education. We are comparing nonprofits that must raise money, and the problem of hiring CEOs is significant and public. On the other hand, as the authors point out, the dilemma of museum directors is worse: once a museum director makes the career transition from curator to manager, there is no safety net and no going back. Further, museum audiences and donors are less tolerant of controversy, without at the same time according museums either the reverence or the funding priority that is reserved for higher education.

It is significant that the authors state in print what has been widely whispered, even by board members: museum boards

often (not always) have little understanding of the newly professionalized museums and staffs over which they preside. They continue to meddle and micromanage, continue to avoid fund raising, even though this role is more critical for museum trustees than for those in higher education. And of course, in George Steinbrenner style, when things don't go well, they shoot the messengers. Boards dispose of museum directors, even those with solid records of accomplishment, to convince themselves that they are exercising dynamic governance.

I suspect that because smaller museums still get plenty of applicants for vacancies, the difficulty in filling directorships is less obvious, but I would bet that the quality of the pool is lower. Many directors in "good" positions are wary of the risks of job changes; the situation is too volatile, and the expectations for directors by many boards unrealistic. While a decade ago there was talk of burn-out in the field, directors frequently leave the profession for other careers.

One can dismiss this attrition with clichés about tough going or hot

kitchens, but the real problem is that the director's lot is becoming insupportable. Museum directors' salaries can't compensate for stress, unsympathetic boards, lack of job security, and a capricious job market. These conditions have caused any number of bright, creative, and dynamic professionals to simply drop from sight after years of accomplishment. They now hold positions—as teachers, dealers, or consultants, for example—with greater potential tenure than the average museum director's position of three to five years.

I hope *Museum News*, having outed the issue, will focus on the plight of the directors of all types and sizes of museums, and recognize the urgent and critical need to develop board members who are aware that excellence in governance is required now, just as excellent administration was needed a generation ago.

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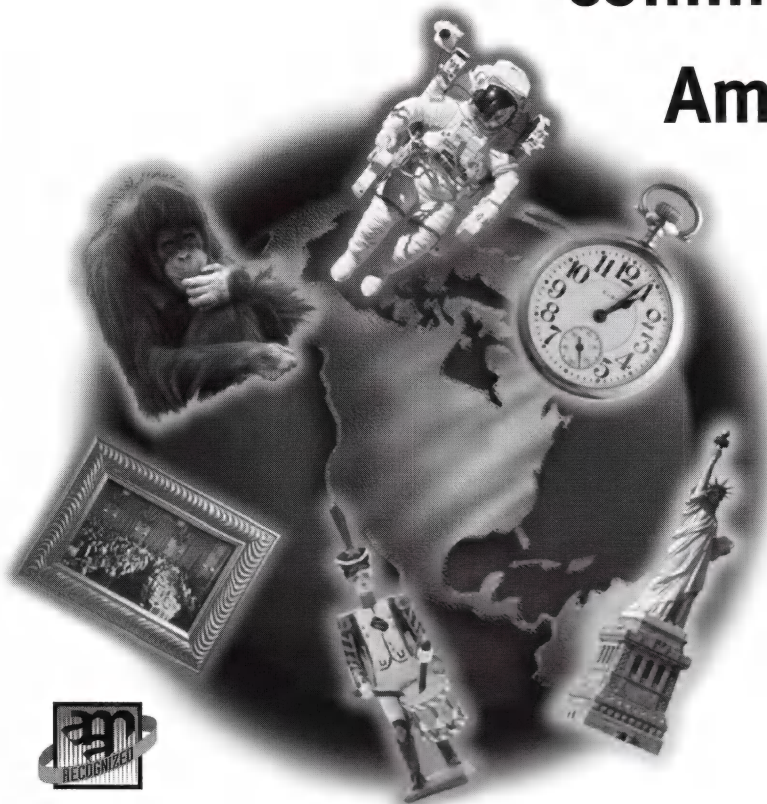
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Books, Catalogues, and CD-ROMs continued from page 23

graph, Janes confesses that the Glenbow's agenda is beyond its current capacity. He pins his hope for future success on the learners among Glenbow's staff and supporters.

There are also 10 essays by Glenbow staff members that reveal individual perspectives. One curator worries that the absence of discipline-based departments will diminish the "impetus for curators to maintain a high level of community-based research. . . . Teamwork allows too much room for discussion. . . . Curators have to compromise standards to keep the group happy." On the other hand, another curator observes that "the greatest possibilities lie in putting people with the greatest differences together." A secretary-sage says staff need more time: "To

do new is different than to think new."

As an organizational planner, I note with interest the difference between Janes's rich, direct prose and the various "bureau-speak" documents produced by the planning committees. I don't know whether to be encouraged or dismayed by this confirmation of the nature and style of planning products.

Robert Janes's tale of change at the Glenbow Museum is a page-turner. A veteran of changes at many North American museums, I myself responded to Janes's narrative with a lump in my throat, my heart alternatively sinking with fear at the potential easing of professional standards and soaring with joy as Glenbow's staff and supporters dealt with the difficult issues of moving up,

out, and beyond the museum's previous boundaries.

In his introduction, Michael M. Armes suggests that "the best use to be made of this account . . . is as a provocative assembly of ideas and observations about the nature of organizational change, reported from the battle lines." I agree, and would add a plea to other courageous museum directors to make the time to publish their own stories. Museum management cries out for case studies revealing the fits and starts, the energy, the confusion, and, ultimately, the learning that these efforts provoke.

Mary Case is director and partner in Qm2, a management consulting firm that works with cultural and scientific organizations. Previously, she held management positions at the Smithsonian Institution and the IBM Gallery.

The French Touch in CDs

BY DENNIS KOIS

Le Louvre: The Palace and Its Paintings. CD-ROM. San Rafael, Calif., and Paris, France: Montparnasse Multimedia, Réunion des Musées Nationaux, and index+, 1995. Distributed by BMG Interactive, New York. \$49.95.

Paul Cézanne: Portrait of My World. CD-ROM. Paris, France: Réunion des Musées Nationaux, Téléràma, and index+, 1996. Distributed by Corbis Corporation, Bellevue, Wash. Approximately \$55.

Museum-related CD-ROMs have developed in leaps and bounds since the first titles were released just a few years ago. Those early CD-ROMS, often more akin to glorified registration systems than to multimedia, would hardly be recognizable next to two recent releases—*Le Louvre: The Palace and Its Paintings* and *Paul Cézanne: Portrait of My World*. Both utilize original artwork, period music, sophisticated narrative, and technological features to present viewers with educational experiences that begin to hint at the long-promised but as yet elusive "immersive multimedia experience." It is worth noting at the outset, however, that both titles lack one of the more recent and powerful multimedia features—direct links to the World Wide Web.

Le Louvre was co-produced by the Réunion des Musées Nationaux (essentially the French government's Ministry of Museums) and Montparnasse, a Paris-based multimedia publisher. Released to the European market in December 1994, *Le Louvre* has sold more than 110,000 copies there, making it that continent's top seller. In 1995 BMG Interactive released an English translation of the disk in North America (where it has sold nearly 50,000 copies to date); so despite being a brand new title to many Americans, *Le Louvre* is nearly two years old.

It hides its age well. The disk contains a well-chosen array of masterpieces from the 14th- to 19th-centuries. Given the encyclopedic nature of the Louvre's collection, the publishers have wisely chosen to address a representative selection of works in depth rather than trying to cover everything in the museum. Just as in the Louvre's actual collection, the focus here is on the French, Italian, and Flemish schools, with the German, Spanish, and English schools represented by smaller selections of work. Additionally, the disk devotes a good portion of its content to one masterpiece that is often lost in the magnificent collection: the architecture of the Louvre itself, from

Richelieu's palatial monolith to I. M. Pei's post-modern visitors center. Also included is extensive background on the people and events that helped shape the institution and collections.

But the real attraction here is the artwork, and on *Le Louvre* the digitized paintings really shine. This disk was one of the first to use adaptive color technologies, meaning that each individual work is displayed using a range of colors closest to the original palette. The result is crisp, clear imagery with almost no evidence of dithering, even on monitors displaying only 256 colors. And there are a variety of ways provided to study these vivid reproductions in detail; those familiar with art CD-ROMs will recognize many of the standard-issue options: written and aural commentary, the ability to zoom in on the work and scroll smoothly over its entire surface, background information, artist biographies, and a solid index.

But what moves *Le Louvre* to the top of the pack are more esoteric features. For example, each work can be viewed against a chart that shows the size relationship between it, other artworks, and the size of a person—helping to defuse the common technophobe complaint

that on-screen artworks are all reduced, in the viewer's mind, to postage-stamp dimensions. Also notable are animated analyses of the aesthetic and spatial constructions of a number of works. Jan van Eyck's *Madonna of Chancellor Rolin* is dissected, for example, to show how the construction of perspective is used to heighten the painting's emotional impact.

Le Louvre really hits its stride as it begins seamlessly to integrate the artwork and the museum environment. Want to see in which gallery van Eyck's *Madonna* hangs? Click an icon and you're able to view the painting in situ, zoom in on other paintings hanging in the same gallery, and even explore adjacent rooms. Viewers will quickly find themselves conducting the multimedia equivalent of art historical research—examining works, perusing biographies, scanning the galleries for related works, and zooming to background information on how that work came into the collection. This is highly effective multimedia and should be required

viewing for any museum contemplating a digital publishing project. Overall, *Le Louvre: the Palace and Its Paintings* is the best museum CD-ROM to date, topping even Corbis's venerable *A Passion for Art: Renoir, Cézanne, Matisse and Dr. Barnes*.

Corbis hasn't been resting on its laurels since releasing *A Passion for Art*, however. Their most recent entry into the museum CD-ROM fray is *Paul Cézanne: Portrait of My World*, another co-production of the Réunion des Musées Nationaux, this time with Télérama, and index+, two multimedia development companies. Because Corbis's involvement with Cézanne was limited to translating the disk into English and serving as its North American distributor, it isn't surprising that stylistically this title is much more analogous to *Le Louvre* than to *A Passion for Art*.

So how does it measure up against two of the best museum CD-ROMs produced to date? Reasonably well, but at its core *Paul Cézanne: Portrait of My World* is a different kind of multimedia experience. *Le Louvre* and *A Passion for*

Art both center on defined institutional collections that exist in a physical structure—an advantage that *Cézanne*, organized around the life of the artist, doesn't enjoy. Instead, this disk is structured around five loosely defined virtual environments: the artist's studio, a 19th-century train station, a café, a gallery in the Louvre, and a landscape. One proceeds through these environments elliptically, meaning that each will be revisited several times, and each visit will offer different experiences and information. Clicking on elements within these environments allows access to a wealth of detailed information, including dozens of works by Cézanne and dozens more by his contemporaries, information on the social and cultural milieu of 19th-century France, and aural interpretations of Cézanne's writings and personal letters. The disk also contains an extensive biography, an index of works with thumbnail versions of each that pop up as one scrolls over the entry, and a utility that allows users to track their visits and directly access portions

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of the program they haven't seen.

Cézanne excels at building a cohesive picture of the artist and his times by assembling seemingly unconnected pieces of information; the more a viewer passes through the five environments, the stronger the narrative web becomes. By the same token, this isn't a reference work. Those with only an hour to spend are not likely to get much out of it.

The spoken passages taken from Cézanne's writings and letters are easily the strongest portions of the disk, and happily there are quite a few of them to explore. Each functions, in essence, as a self-narrating filmstrip that artistically illustrates the spoken passage, and each includes a related interactive activity. The quality of these activities runs the gamut from the engaging to the feckless. On the positive end, for example, Cézanne's musings on his fascination with painting Mont Sainte Victoire are followed by a visual collage of nine of his canvases along with contemporary photos of the famous peak, which one can explore. But in another activity, a lush

Cézanne landscape is sliced into jagged pieces that the viewer is asked to reassemble—a lesson, one quickly realizes, in tedium rather than art history.

There are other problems as well. One has to wonder why *Cézanne* is missing one of the most powerful standard features of digital media: hyperlinks. To see the artworks that are mentioned in the biography, a viewer has to go to the index, find the work, go to it, and then return to the biography to continue. This might be fine once, but if you want to see the dozens of works the biography refers to, your patience will end long before the bio does. This is a feature that we didn't miss in the fairly self-referential *Le Louvre*, but in this title, which frames Cézanne's life and work primarily in reference to other artists and events, the absence of hyperlinks is a glaring, shall we say, faux pas. Also disappointing is the mediocre quality of the digitized artworks; the breadth of Cézanne's palette obviously exceeds the 8-bit indexed color used to make this disk. The result is frequent dithering. And finally, Corbis's

translation skills are less than impressive. There are several grammatical and contextual mistakes, particularly in the biography.

Overall, for those looking to immerse themselves in the life and times of a great artist (and who have several hours to spend doing it), *Paul Cézanne: Portrait of My World* spins a powerful narrative web. But its occasional flaws keep it from reaching the level established by *A Passion for Art* and recently improved upon by *Le Louvre*. C'est la vie. **M**

Dennis Kois is exhibition designer, Staten Island Institute of Arts and Sciences. He is a former editor of indelibleNews, a publication that reviews CD-ROMs.

Correction:

The president of the Andrew W. Mellon Foundation was misidentified in the review of *The New-York Historical Society: Lessons from One Nonprofit's Long Struggle for Survival* (July/August 1996). He is William G. Bowen.

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CyberMuse *continued from page 30*

To begin the lesson, the museum educator uses the computer to dial the classroom at a set time. When the connection is made, the museum educator's computer screen is divided into windows showing the museum galleries, the students in their classroom, and the educator herself. At the other end, windows on students' monitors show the galleries, the museum educator, and, if they want, themselves. Each window can be closed, opened, or made a different size. An ArtLine lesson enables students to navigate through the galleries of the Philadelphia Museum of Art by clicking the computer mouse on different paths in the museum window and "walking" through the galleries, or by clicking on a museum map and jumping from gallery to gallery. Each wall and all of the objects are visible in each gallery. Bellcore scientists constructed these room views with digital images of the walls and objects.

The ProShare software allows users to "share" ArtLine or any application with each other. Users at a school can navigate through the galleries, write notes on notepads, and capture images from the program and manipulate them, with all of their actions visible on-screen to educators at the museum. Because there is real-time interaction between the classroom and the museum, both can maximize their resources. For example, students looking at an object from India can locate the country on a map in their classroom. If they are unfamiliar with an art term, the museum educator can provide a correct spelling or description on the screen or capture the image and place it in a shared notebook.

The first Project ArtLine lesson was delivered in February 1996 to fifth-grade students from Arbor School in Piscataway, N.J. The students have continued to play an important role in ArtLine's development. Carolyn Keck, their teacher and an educational consultant to Bellcore, has also used the ISDN line to link her classes with New Jersey's Liberty Science Center and Houston's Johnson Space Center. She says that Project ArtLine "has provided Arbor School kids with a new way to go on a field trip. Not only are electronic field trips convenient,

but everyone is in the front row viewing things as we have never been able to before. We view, through the close-up lens of a camera, artwork that pertains to what we are studying right that day in our classrooms." In addition to being able to see the museum's galleries on their computer monitor, students are able to click on individual objects to view details, or on different parts of a museum map to explore different areas. Most important, a museum educator is there to guide them while they navigate the museum via computer.

Using ArtLine, students studying Colonial America have closely examined Chippendale furniture and compared a portrait of George Washington by Adolf Ulrich Wertmüller in the museum's collection to images of the first president on dollar bills and quarters from their pockets. Students studying Japan wrote haiku and made Japanese brush paintings in the classroom and then learned about Zen Buddhism and the tea ceremony by looking at the museum's Japanese tea house. A lesson on Islamic art in the museum's collection led to a classroom exercise on geometric tessellation. Students enjoy sharing their classroom creations with the museum educator on the other end of the line. The flow of communication in ArtLine lessons is critical, with students, the classroom teacher, and the museum educator taking an active role. The classroom teacher and the museum educator work closely in developing the content of their ArtLine lessons. This benefits both the museum and the school.

Because interaction occurs electronically, Project ArtLine can be employed by people around the country or even the world. While it can be used and enjoyed by students within traveling distance of the museum, its greater potential lies in bringing the resources of the museum to audiences farther away. A growing number of schools are getting access to ISDN lines and satellite transmissions. An educator in Oregon has expressed an interest in bringing ArtLine to her groups of incarcerated youngsters. The Philadelphia Museum of Art Division of Education already works with a number of different groups, such as prisoners, institutionalized elderly, and hospitalized youngsters, who could benefit

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from this technology.

One of the challenges facing us now is figuring out how to fit ArtLine into the museum's already busy schedule of activities and programs. On the one hand, ArtLine lessons can be offered at odd hours, providing a more efficient use of museum resources. However, ArtLine lessons require a different kind of preparation than museum lessons, and the partnership with the classroom teacher is unusually intense. Hours spent on-line can cut into the limited preparation time museum educators already have and require a different kind of commitment.

We have yet to determine how extensively and to whom this kind of opportunity could be extended. By this July, only seven lessons had been delivered with ArtLine, all to fifth graders at Arbor School. However, we intend to expand the program's availability during the next year. First, however, we need to answer some questions: Could ArtLine lessons pay for themselves through some kind of subscription program? How many collaborations between the museum and individual classrooms are actually possible using the limited resources available? Should the museum invest precious time and energy at the expense of other projects? As we seek to expand the program's availability during the next year, we will answer some of these questions and inevitably raise new ones.

Museum professionals continue to agonize over the question of whether electronic field trips and computer-based interactive and distance learning projects will be a substitute for, or altogether replace, real physical interaction with objects. In practice, the opposite seems to be true. After seeing the museum's collections on the computer, Arbor School students have expressed the desire to see the real thing. They understand that the computer is a tool. Teachers have seen how enthusiastic students are about seeing actual objects after viewing reproductions on a computer monitor. As one Arbor School student said, "I never wanted to visit an art museum. Now I think they're cool." 

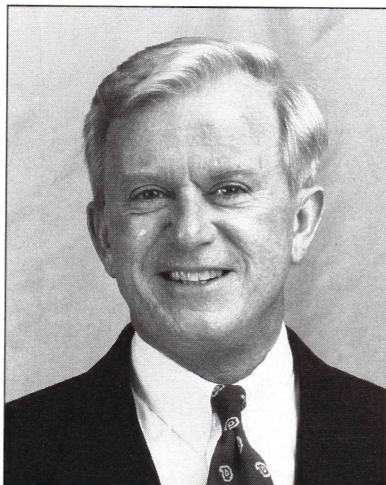
Arts in the Classroom

BY EDWARD H. ABLE, JR.

The cover story in this issue of *Museum News* deals with the somewhat precarious existence of the National Endowment for the Arts. While some glimmers of hope have emerged lately suggesting that the NEA might have a better chance for survival than we once hoped, attacks continue on public funding for the arts. At a time when the arts face declining resources and increasing suspicion from several quarters, it has become more crucial than ever that supporters work together.

An important initiative in this spirit is the Goals 2000 Arts Education Partnership, a collaborative venture that pools the efforts of federal agencies and a variety of national organizations—including AAM. The partnership was formed in response to the Goals 2000: Educate America Act passed in 1994, which provides federal grant money to states and communities to develop and implement educational reforms. The legislation aims to improve student achievement by the year 2000 through the establishment of challenging academic standards in each state. Improving teacher training and professional development is one aim; increasing parental involvement in the education of their children is another. Goal Three of the act says that every American school should have a substantive core curriculum—including not only the “three Rs” but the arts.

The Arts Education Partnership strives to ensure that states do indeed integrate the arts into their Goals 2000 educational reform plans. Participants believe that arts education should be part of the curriculum in every K-12 curriculum, that arts teachers should be brought back to American classrooms, and that arts education should be available to every child in this country. The partnership also urges the development of permanent cooperative relationships between arts and educational organiza-



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tions. Funded by the NEA and the U.S. Education Department, the organization is administered cooperatively by the National Assembly of State Arts Agencies and by the Council of Chief State School Officers. Under this leadership, 140 organizations are working together, representing the worlds of the arts, education, business, advocacy, and funding. Representatives from these organizations serve on various task forces that help advance the partnership's mission. Groups formed this year, for example, will focus on standards, assessment, professional development, and research.

In the past couple of years, the partnership has accomplished a great deal. With a \$200,000 lead challenge grant from the Emily Hall Tremain Foundation, it established the Goals 2000 Arts Education Leadership Fund. Thanks to the contributions of many private investors, \$1.1 million has been generated in support of state arts councils, arts education alliances, and education departments in 37 states. These funds are being used for advocacy and technical assistance in the states' efforts to inte-

grate the arts into Goals 2000 school improvement plans and programs. Databases and information resources have also been developed for use by partnership organizations and by those groups that have received grants through the leadership fund. And a national advocacy campaign has been mounted.

As one of the 140 organizations involved in planning these efforts, AAM is working to promote the importance of both the arts and education—two fields that are dear to the hearts of so many museums in this country. Museums know well how learning about the arts can spark excitement and enthusiasm in children. They know that youngsters who struggle in the classroom can flourish when asked to study a Calder mobile or create their own impressionist masterpiece in the tradition of Monet. The Arts Education Partnership will stimulate research demonstrating to legislators and educators what museum professionals have realized for a long time—that arts education gives children a wonderful opportunity to problem-solve, encourages them to look at things differently, improves skills in other core curriculum subjects, and provides alternative ways of learning.

I encourage all museums to join these efforts. The partnership can show you how to advocate integration of the arts in Goals 2000 education reform in your community or state. You may contact them at One Massachusetts Ave. N.W., Suite 700, Washington, D.C. 20001-1431; 202/326-8693; fax 202/408-8076. Information is also available through their web site at <http://artsedge.kennedy-center.org/aep/aep.html>. In addition, AAM is happy to offer you guidance; you may contact Richele Keas at 202/289-9111. I urge you to get involved. School systems that stress the importance of arts education can only help museums advance their own missions. ■

Coda



Gordon Parks, *Frederick Douglass Housing Project: Boys Playing Leap Frog, Anacostia, Washington, DC, July 1942*. From "Visual Journal: Harlem and DC in the Thirties and Forties," organized by the Smithsonian Institution's Center for African American History and Culture.

"To a certain extent curiosity comes naturally to the young, but its development depends upon a growing awareness of the power of well-ordered questions to expose secrets. The world of the known and the not yet known is bridged by wonderment. But wonderment happens largely in a situation where the child's world is separate from the adult world, where children must seek entry, through their questions, into the adult world. As media merge the two worlds, as the tension created by secrets to be unraveled is diminished, the calculus of wonderment changes. Curiosity is replaced by cynicism or, even worse, arrogance. We are left with children who rely not on authoritative adults but on news from nowhere. We are left with children who are given answers to questions they never asked."

—Neil Postman, *The Disappearance of Childhood*

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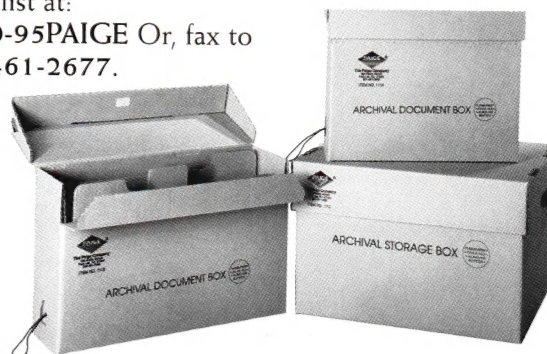
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